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THE JAPAN MAGAZINE

A REPRESENTATIVE MONTHLY OF THINGS JAPANESE

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PROPRIETOR Seishin Hirayama | MANAGER Y. Bryan Yamashita | EDITOR Kathryn Rucker

Subscription:

In the Japanese Empire, per year in advance . . . . *Yen* 4.50
In Foreign Countries, (post paid) per year in advance . . . *Yen* 6.00
Single Copy, 25 cts., 1/ . . . . . *Sen* .50

Foreign subscribers should remit in P. O. or express money orders, to The Japan Magazine Co. The Japanese *yen* is equivalent to 50 cents U. S. currency, or two shillings English currency.

Published by The Japan Magazine Co., 3, Itchome, Yurakucho, Kojimachi, Tokyo.

London Agents, Keymer & Co., 3 Whitefriars St.

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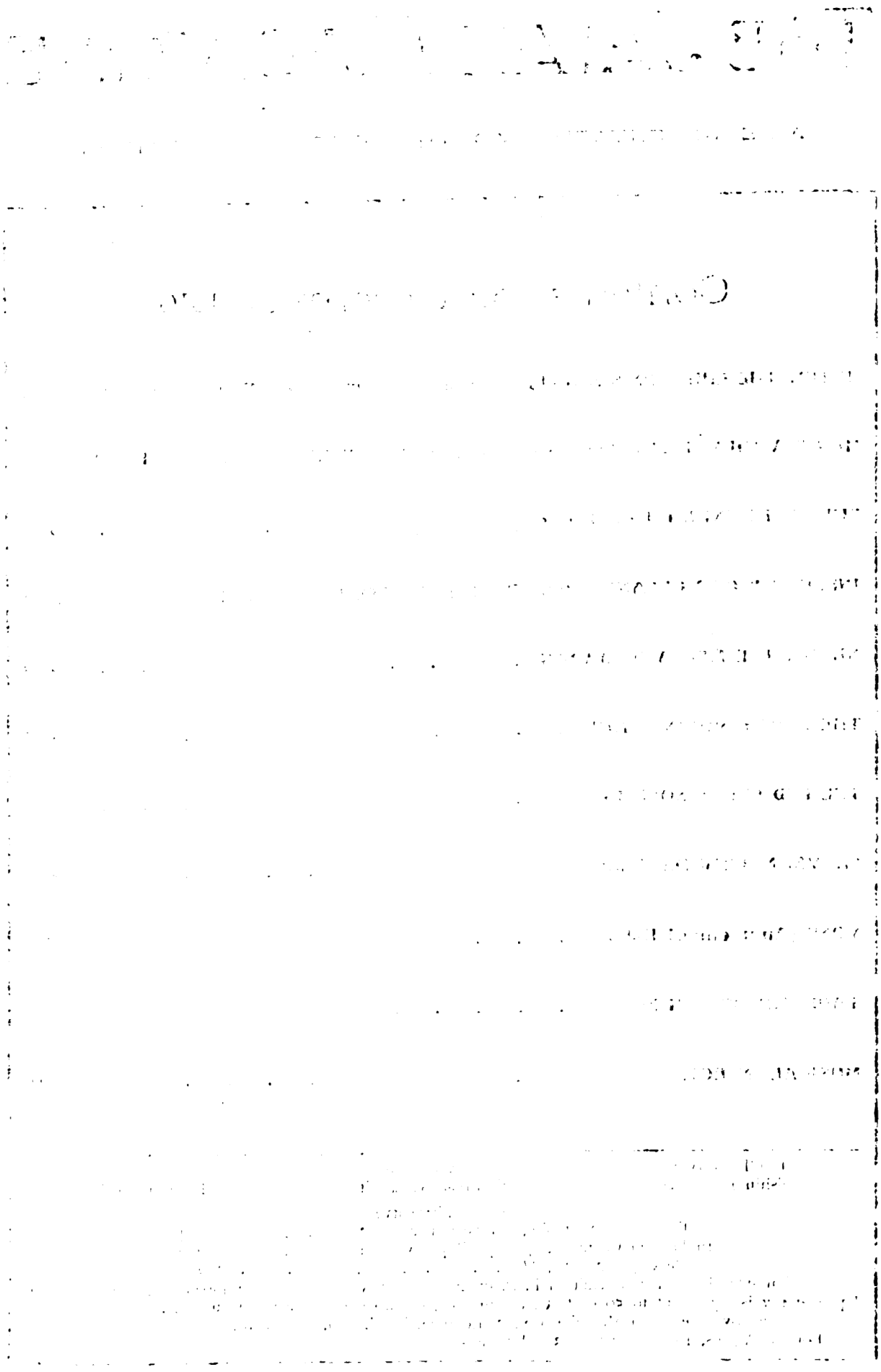

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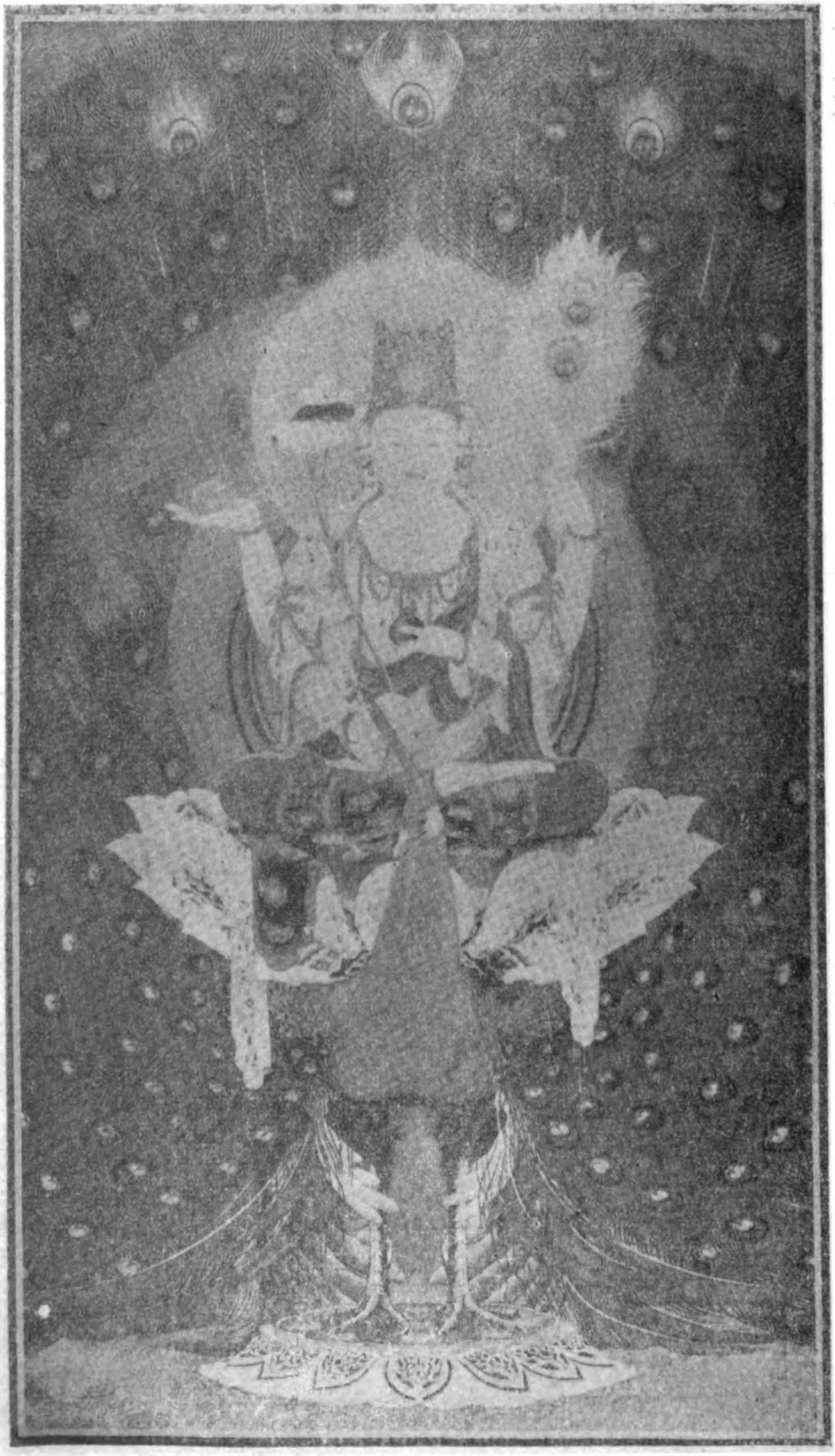

MAYURA VIDYARAJA, FROM A PAINTING BY BUSAN KIMURA

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THE JAPAN MAGAZINE

VOLUME ONE DECEMBER, 1910 NUMBER EIGHT

THE FINE ARTS EXHIBITION

(TOKYO)

By RENE T. DE QUELIN

THE Annual Fine Arts Exhibition, just held in the gallery at Uyeno Park, has been one to command the most serious attention from native and foreigner alike, for Japan is passing through a state of transition, a conversion, in which an extraordinary assimilation of modern facilities in everything that tends toward energetic and intelligent progress is taking place. As far as the commercial and military world is concerned, it has without a doubt placed Japan in the first rank of Oriental powers; but when applied to her arts, it should only be done after the most profound thought and consideration, for there lies the great danger of the loss of the true ideals and spirit of her people and country, which identify them as strictly Japanese. For is it not true that the art of every country is known by that indefinable expression, original with her people and land, stamping it as distinctive, in a class by itself and confused with no other, and by which we perceive and immediately recognize its native source? Hence, we not only differentiate styles, as more pronounced in architecture, but also to what country they belong, period, etc., which inspired their creation. So we recognize the arts of the various countries in Europe, or of India, China or Japan in Asia.

The ancient inspirations and ideals which came to Japan from India, and the culture and learning from China, developed into strictly and distinctively Japanese art and methods; but the past thirty or forty years of European and American customs and methods, have made sad inroads into that beautiful and wonderful spirit, essentially Japanese.

The people may be divided into three groups; one quarter staunch and true to the old spirit of Japan and for all that it gave or was; another quarter for everything foreign, perhaps because they find that by its methods there is a quicker and richer way to the exchequer; the remaining half of the population is burdened with both ideals and systems and confused with a mixture of the two.

The exhibition was a true expression of this, as voiced in the art of painting and sculpture; the true interpretation of Japanese sentiment and poetry as painted upon silk; the true Japanese sculpture as expressed in their wood carving, as well as

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"NOBLE LADIES IN A GARDEN IN AUTUMN,"
BY MISS SHYOEN UYEMURA.

remarkably good things both in painting and sculpture by European methods and technique. The Japanese paintings executed on silk—all first class Japanese work is usually so executed—were mostly very large panels. They are generally painted for two purposes; as *kakemono*, to be exhibited in the recess of the *tokonoma* in the main reception room, or to be used for large screens in two, four or six folds, with the size of the panels governed accordingly; but also long narrow panels are sometimes hung over the *nageshi*, which corresponds to the freize of the foreign house, though of course much lower; sometimes this is also the place for panels with poetry and autographs by notable poets or great men, which are usually pointed out with much pride and admiration to the visitor at a home.

A high standard has been established for all art work, and no first prizes were awarded in either of the sections, though there was some wonderfully strong work in each, which really seemed to merit it; but it is to the judges' credit that they have not done so, thereby creating a further stimulation for the very highest ideals, the grandest force of expression.

"Offering Lanterns in the Temple," by Keigetsu Kikuchi, painted on two large separate panels, was one of the prize pictures. The left hand panel shows the figure of a *kuge* in full robes, seated Japanese fashion on a slightly raised dais, holding in his right hand a rosary; one of the supporting posts of the temple passes frankly from top to bottom of the picture. The right hand panel portrays four ladies in ancient court costume with their long hair hanging loose and flowing, reaching the floor; the foremost lady is placing a lighted taper in a lantern, and the others are in a prayerful attitude.

Another of the supporting columns divides this picture almost in the centre. Whilst not one artist in a hundred would dare such a severe yet truthful composition, it has no unpleasant effect, but only adds to its strength and force in severity of line, and by power of contrast brings out the sweeping, flowing grace in the lines of drapery which envelopes the figures, truly extraordinary in their beauty and sweet-

"OFFERING LANTERNS IN THE TEMPLE,"
BY KEIGETSU KIKUCHI

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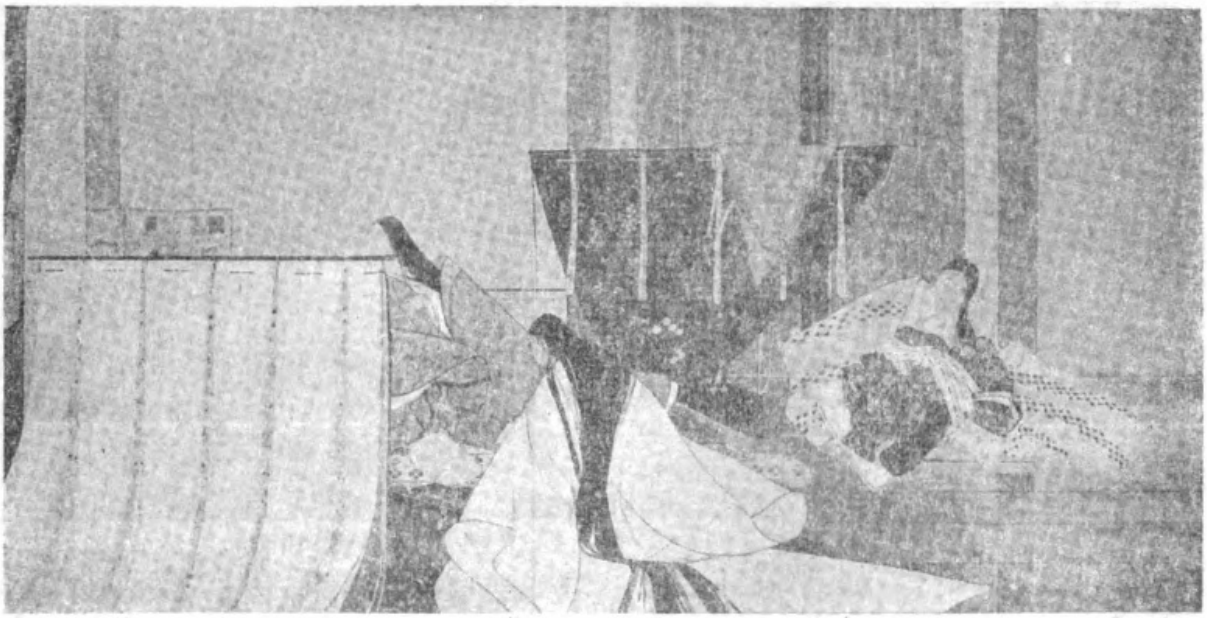

"MAJOR-GENERAL KOREHIRA," BY KOKO TAKAHASHI (RIGHT HAND PANEL)

ness, and shows the wonderful precision and surety of technique attained by the painter; for in painting upon silk there is no remedy for one false or undecided stroke, and whatever is done at first must remain, as there is no possibility for changing as in oil or water color work. Hence the artist must attain absolute perfection as a technician before attempting a picture. The simplicity of the whole is characteristic of the school. In color it is admirable for harmony, tone and value, and expresses that understanding and feeling for exact values that only a master can convey. The exquisitly soft, melting washes of color that blend one into the other in an imperceptable purity of tone are indeed superb. The artist deserves praise for his masterful work, carried out in absolutely true Japanese spirit, unassailed nor influenced by foreign art; it has the added value of being a historical record of the ideals of the past.

A painting for a six-panelled screen, showing the continuation for both sides making twelve panels in all, is "A Court Noble on a Visit," by Chikuha Otake; it is a marvel of beauty in conception, composition and execution, and shows a strict adherence to all that appertains to the Chinese school of painting, both in sentiment and method, proving the artist to be a valiant exponent of the old spirit and ideals, a valuable artist in these transitory times. One set of panels shows a nobleman in court costume attended by two

"A COURT NOBLE ON A VISIT," BY CHIKUHA OTAKE

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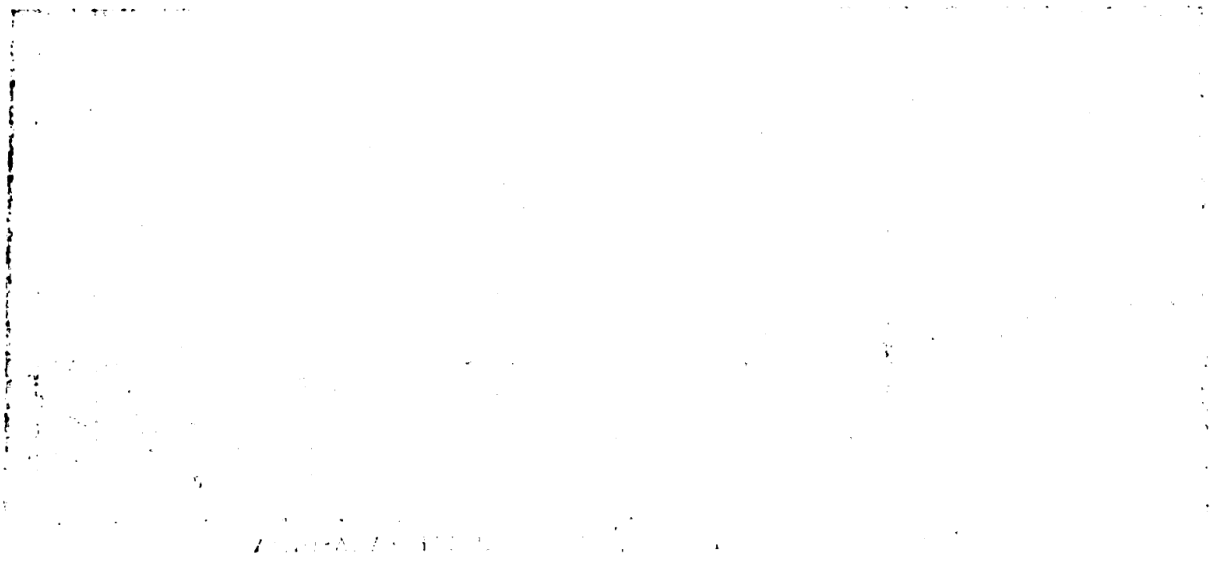

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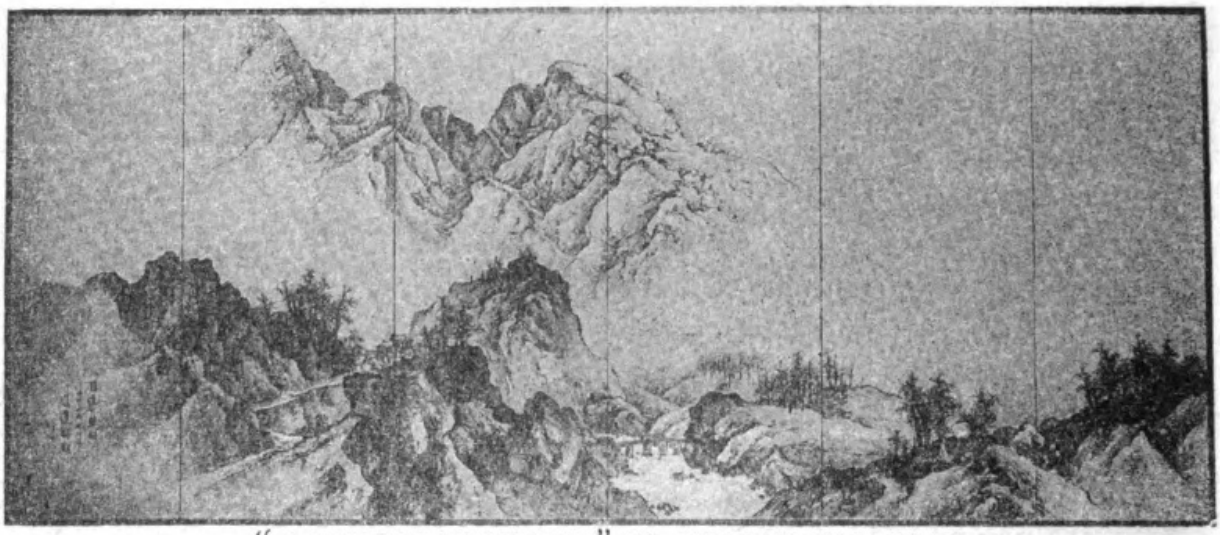
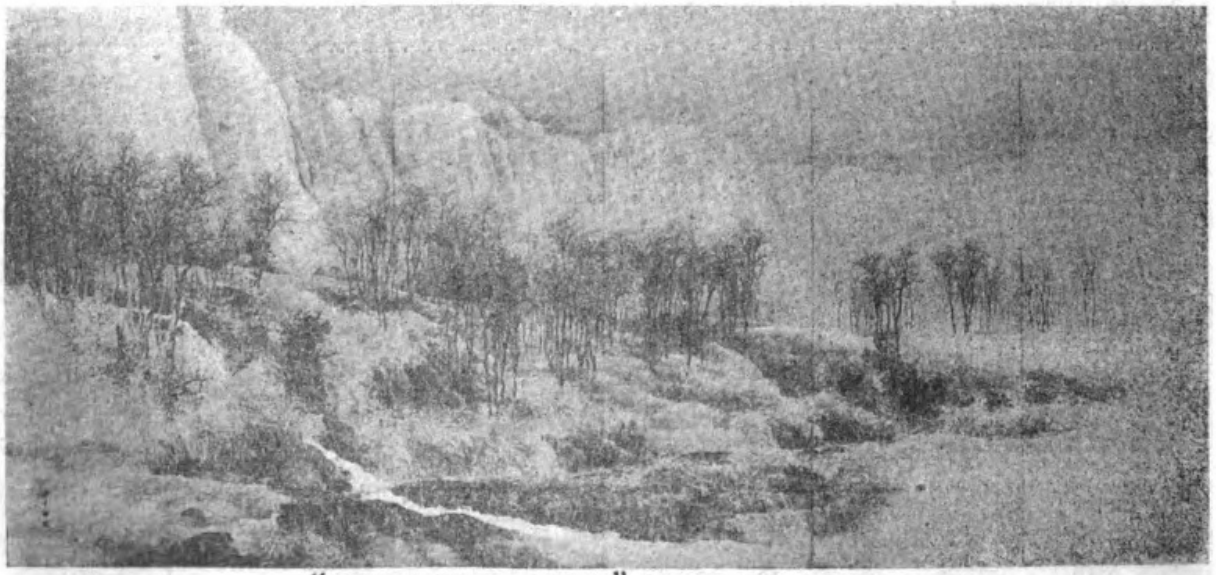


"A CHINESE LANDSCAPE," BY HOKUKAI TAKASHIMA

pages, also in the full court dress of bygone days, passing through a garden. The figures are beautifully drawn and well understood, the action with a quiet and true expressiveness that is most charming. Not one superfluous line is used, but only those absolutely demanded for the perfection of the whole composition; it is really grand in the simplicity and perfect understanding of all its detailed parts.

What, perhaps, is still more strongly exemplified is the splendid talent this artist has for flower painting; such exquisite draughtsmanship, such perfect composition of a difficult mass, so well understood and balanced in all its parts, and filled with such unutterable detail so beautifully rendered with masterly touches! In color it is a mellow harmony of glorious tones; unsurpassed in its perfection of rendering and understanding of exquisite values.

A purely symbolic and decorative panel, "Mayûra Vidyârâja," by Busan Kimura, is really a masterpiece, and may be compared with Sargent's symbolic panel in the Boston Library, U.S.A. It represents a four-armed Buddhist deity seated on a lotus flower which rests upon the back of a peacock, the tail of which sweeps upward from right and left forming a radiant background. In composition this piece proves the artist to have thoroughly grasped the difficult problem of component parts, detail, and the exquisite harmony of line necessary in decorative work. It was awarded third prize, but surely such a splendid piece of work deserved better



"THE EVENING SNOW," BY RAISHO TANAKA

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recognition. It is rich and resplendent in its surpassing tones of greens, blues, violets, yellows and oranges. The perfect understanding of its complicated harmony so masterfully controlled and expressed, such color, such, vibration holds one spell-bound; truly the work of an idealist, a romanticist of a high order.

A large panel entitled, "Noble Ladies in a Garden in Autumn," by Miss Shyoen Uyemura, was also granted a third prize. It is refreshing ro find that Japanese women artists are being tecognized; they are asserting themselves in art and it will no doubt be but a short time until they stand side by side with their brother artists. This panel is full of interest, happy and graceful in composition, with much beauty and sweetness of line. The scene is an autumn one when the maple leaves turn brilliant colors, giving an opportunity for much contrast. The drawing and color are that of a sure and practised technician. The care of detail points to indefatigable energy and force. The whole is executed with a spirit proclaiming this artist to be an enthusiast for strictly Japanese painting, as handed down by her fore-fathers.

"A SAGE IN THE PINE FOREST," BY KEISEN IKEDA

"Major-General Korehira" is a picture in two long panels, painted by Koko Takahashi, depicting the gorgeous magnificence of ancient court ceremonies. It is an instructive delineation of the manners and customs already past into history, and shows the General taking a light repast, and one of the court ladies amusing him by reading a poem, whilst her associates are waiting near by with robes ready for adjustment as soon as the repast is over. It is interesting to note the draped screens of brocade of rich design and coloring, held together and upon the lacquer support by elegant brocade bands and heavy silk cords with tassels, behind which the ladies are seated; it was once against all rules of etiquette for a lady to appear in the same room with a gentleman, the remnant of which may still be observed among old school Japanese. The ladies costumes are excessively rich and voluminous with very long trains; their hair hanging loosely as was the old style. This painting is a forceful piece of work, with a splendid harmony of straight and curved lines that offset each other in their happy composition. The drawing of swinging lines in the drapery, which must be executed with one sure stroke of the brush, the slightest deviation of which would be fatal to the whole picture, is wonderfully clever. The broad masses of soft low tones are in perfect relation to each other and of unusual technical skill, the fullness of its breadth being a valuable study for any artist.

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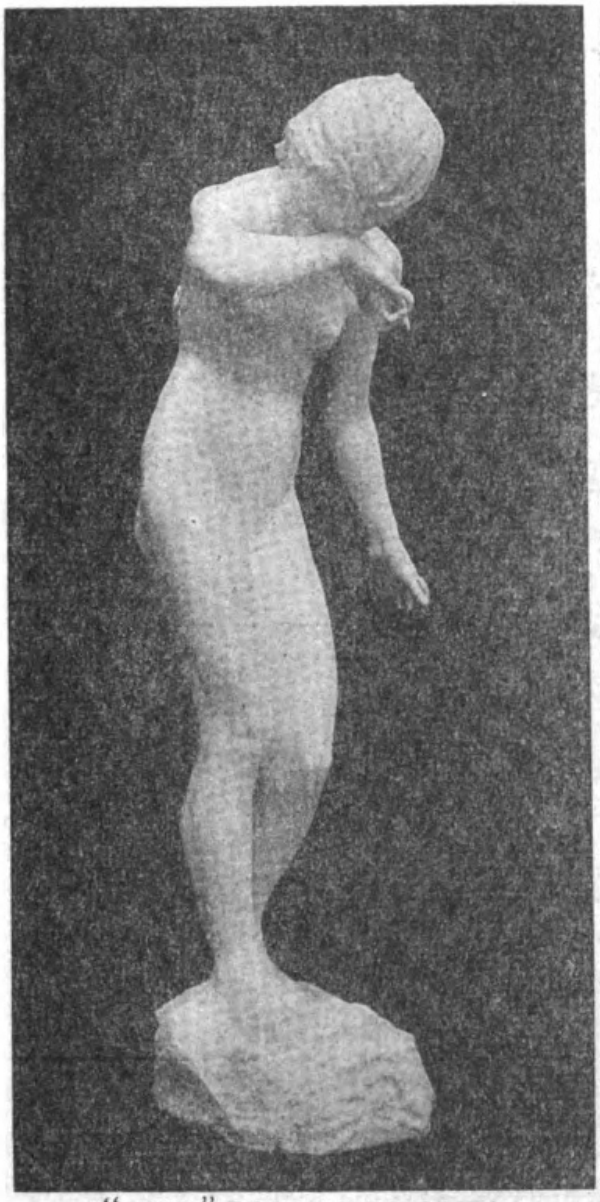

"DUST," BY DAIMU TATEHATA

"SILENCE," BY TAKETARO SHINKAI

In absolute contrast to the foregoing are two panels, each divided into six sections—though a continuous composition—making it suitable for a screen. One is called, "The Morning Fog and the Cold Forest," the other, "The Evening Snow," both by Raishō Tanaka; they are splendid examples of the unconventional school, but executed according to strict Japanese methods of India ink and suggestive tones of color, and in these and its values and drawing, an exceptional piece of work; also a most truthful representation of the country, its conformation, aspect and vegetation. These two panels are of exquisite beauty, and should find a place in some notable collection.

Gisho Shibahara exhibited a large square panel, "A Passing Rain," showing the corner of a garden in which a lean-to of rice straw covers some ducks that have taken shelter under its inviting protection and are lazily passing the time. Who can excel the Japanese in the rendition of feathered life? Their skill in this direction is amazing.

"A Sage in the Pine Forest," by Keisen Ikeda, is perhaps one of the best and truest examples of Japanese landscape painting of the idealists' school handed down from China, and the style possibly most admired and of strongest appeal to the Japanese. Herein lies that suggestive rhythm, that poem in form and color merely approached as a far off dream, and left for the imagination to complete in the spiritual measure of one's own make-up. It is but the suggestive key-note of the song, from the hands of the poetic painter who despises modern realism. In the opinion of the conservative Japanese connoisseur even much more might have been left to the imagination. It is a beautiful rendering, strictly idealistic.

Another in the same spirit, of the same

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"NINOMIYA SONTOKU," BY UICHIRO OGURA

poetic expression and drawing is "A Chinese Landscape," by Hokukai Takashima; it is portrayed in two panels of six-fold screen length. It is very vigorous and rugged, yet withal, mystical and vague, qualities much loved and admired by the Japanese, for in such renderings, it is their pleasure to imagine god-like apparitions, or the spirits of their revered ancestors. They are a race of romanticists, of dreamy reverie and mythological legends, and all art, whether in painting, sculpture, music or poetry, to be superior, in their estimation, must appeal to the spiritual side, in which there is always a trace of sadness; and much that is misunderstood by Occidentals, is traceable to this silent, unexpressed, soul-quality in the Japanese people. Their reverence and love for rocks and stones is fully expressed in this picture, as all is subordinate to it; enveloped in clouds they really express the fundamental principles of their spiritual nature.

There were a great many more full worthy of notice, but the limit of space forbids, and only a sufficient number to express to the foreign reader the essential qualities of the Japanese style have been

"A GRAVE-YARD KEEPER," BY FUMIO ASAKURA

chosen for review here. If in so doing, the writer has not fully or exactly exemplified the Japanese idea, he craves the kind indulgence of all Japanese; for the translation of that indefinable, mystical quality which is almost beyond words, must be conceded to be extremely difficult.

In sculpture, there are small figures exquisitely and perfectly cut in wood, belonging to the old Japanese school, and also plaster casts from clay models in modern European style. "Silence", by Taketarô Shinkai, one of the judges, is a seated male figure of heroic size, wonderfully strong, and vigorous in handling. The face is full of mental power and forceful expres-

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"THE SCOUT," BY TAKETARO SHINKAI

sion, showing, as does the entire figure, the physical make-up of a man endowed with unusual muscular strength. The pose is excellent, the lines well studied for harmony and repose. In anatomy, every muscle is in its right place and executing its proper function. The figure, as a whole, recalls Michael Angelo's great work, but in technique it has the modern method of massive and direct laying on, with little tool work, and that sureness and precision born of perfect knowledge and understanding, suggesting, perhaps, a Rodinesque feeling in its technique. It is probable that the work of both of these great men has influenced this artist. It is a work of which the Japanese may well be proud.

"A Grave-Yard Keeper," by Fumio Asakura, is a standing statue of natural size, and won second prize. It is a splendid piece of modelling, good in proportion, well balanced and a natural, easy pose. The whole figure is especially strong, expressive and forceful, but more especially the head, which is exceptionally so, showing the artist to be one of a high order. The technique shows remarkable dexterity. This artist also exhibited a splendid portrait bust of Mr. Fukuda.

"A WAYSIDE INN," BY YAKICHI HACHIJO.

"Dust", by Daimu Tatehata, is a standing figure of a young woman, beautiful in pose and line, and shows the exquisite figure that nearly all Japanese women have, for they are not thrown out of proportion by corsets or other garments which distort the body. The waist and hips are those of the Venus de Milo, perfect and beautiful. It is a figure to test the sculptor's ability, for nothing is so difficult to model as the nude female figure, but it is remarkably well done, evidently with a strong feeling for the old Greek art.

"An Old Man", by Teijiro Nakahara, is a good bust, strong and forceful, with bold, vigorous handling; and it contains an exquisite underlying spiritual expres-

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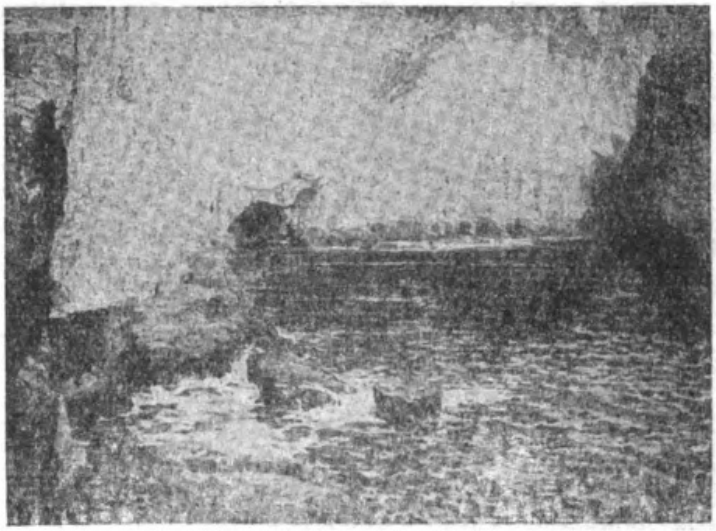
sion which suggests thoughts of the great beyond. Technically it is of the modern French school, and savors strongly of Rodin precepts.

"Ninomiya Sontoku," by Uichirō Ogura, is another bust of merit. The artist has caught with great skill that fleeting expression of pleasure so difficult to portray. It is typically Japanese, and shows the absolute good nature and humor of the sitter. The modelling is good and well understood, with the texture well expressed.



"CLIFF RAMPARTS," BY HACHIRO NAKAGAWA

"The Scout," by Taketaro Shinkai, is a splendid statuette in wood, clever in every sense of the word; the pose portrays the soldier's keen consciousness of his important duty—for not only his own life, but the lives of his comrades, depend upon his quick sight and instant intelligent action, to retreat for report to his superiors without being killed in so doing. It is always a man of unusually quick and intelligent make-up, and an expert soldier, who is chosen for this dangerous post, and here we find just such a man and horse, good companions on such a risky mission, both ready on an instant's notice to be away and give the alarm. This piece is full of feeling, a *chef d'œuvre* of the wood sculptor's art, absolutely devoid of all superfluous detail, which shows the artist's immense breadth of conception. He is a sculptor in the true sense, cutting the statue himself after his own model. How few so-called sculptors of Europe and America do this to day! But the Japanese artist is both artist and craftsman of the first order, working assiduously in every branch that he should know, as all the old sculptors of Europe once did.

"The Jewel of Senkwa," by Unkai Yonehara, another wood statuette, is cut with consummate skill and understanding fo the sculptor's art. It illustrates a Japanese legendary story and is exceptionally well portrayed. Though the face is not prepossessing, it is full of expression, and so with the whole body and limbs, showing the keen feeling the artist had for his subject.

"At Rest," by Yuhachi Ikeda, is a horse standing peacefully at rest with the bridle resting easily on his neck. It is a statuette

"A BUDDHIST SAINT," BY FUSETSU NAKAMURA

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" PORTRAIT OF A LADY," BY EISAKU WADA

of moderate size in plaster, cast from the clay model and shows the artist to be a master in this branch of sculpture. Every part of the horse—an animal evidently in perfect health and condition, well proportioned—is so beautifully relaxed, the whole expression of the face being remarkably so, even to the suggestive drooping of the eyelid, the quiet passiveness of both lips and nostrils, show that splendid expression of perfect repose. Its anatomical structure is also beyond reproach, and for handling it is excellent, ever touch showing accuracy, sureness and precision.

" A Bust," by Kakuji Ishikawa, is of an undraped model, which shows the artists knowledge of the anatomy of the figure. It is a fine, forceful bust, modelled with strength and decision, full of power and a fine understanding of the value of shadows in the art of sculpture; but with all its strength and force, there is a subtle underlying spiritual quality that shows the artist to be one of fine, penetrating, psychic nature.

The modern school of oil colors in which the Japanese have made such remarkable strides, was well represented. Most of those who exhibited have studied in Europe, many of them in Paris under Monsieur Colin, the famous painter, who was decorated by the Japanese Emperor, for his untiring efforts to advance the Japanese in the modern school of painting. Their splendid work, which is quite a revelation, shows both how well they have been trained and how quickly they adapt themselves to new methods. Many, after several years study in Paris spend some months in Italy, Berlin and London, returning to Japan well equipped for the furtherance of modern art.

One of the prominent leaders in modern oil painting is Eisaku Wada, who exhibited three paintings; he spent several years in Paris, and afte rwards travelled through Europe for further study. He is a professor in the Tokyo Fine Arts School founded on the same system as the Ecole des Beaux Arts, in Paris; he is at present engaged upon the mural decoration of the new Imperial Theatre, Tokyo, which will consist of Japanese historical scenes, and will be the first of its class in Japan. " Portrait of a Lady," by this artist is a full sized, half length picture of extraordinary merit, that not only shows the careful training but the unusual talent with which he is gifted. There are exquisite drawing, fine color and masterful handling; the expression is well caught, and depicts a Japanese lady of a most refined type, a beautiful countenance denoting a pure and soulful intellect. The drawing of the

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hand proclaims the artist a master draughtsman, and the face is wonderfully lit from opposite directions; a most difficult problem here successfully solved. The warm, rich tones suffusing the whole picture are subdued with an exquisite *finesse* which characterizes the whole picture, completing a worthy work. The background was well chosen, and though elaborate in detail, is in proper relation to the whole. "Facing the Light," a figure piece by this artist, depicts a Japanese woman seated on a *zabuton* playing the *samisen*; it is well understood and further illustrates that this artist in an accomplished figure painter. Being on the jury he was not eligible for prizes.

"READING," BY TAIJO AKAGI

"Cliff Ramparts," a coast scene by Hachiro Nakagawa, is an important canvas of tremendous strength and force, and won second prize. The upper part of the picture shows an upright precipice of formidable rocks, is full sunlight, and their warm, rich yellow, orange and red tones produce a fine effect, accentuated by contrasting harmonies of blues and greens of the water, deep, transparent and of excellent quality, the lighter parts showing the reflection of a perfect azure sky. In the shadowy recesses of the rock are subtle purple tones that give immense value to the golden yellows. The whole is resplendent with the color of some enchanted isle. The artist's technique is bold and sure.

In the same class is "A Mountain Stream," by Hiroshi Yoshida, another of Japan's foremost exponents of modern art, and one of the judges. He is a colorist with highly developed feeling for harmony and values, combined with broad and direct technique.

"In the Clouds," by the same artist is a canvas of heroic proportions with cloud renderings, as seen from the top of a mountain. It is a fine piece of color and shows he artist has complete mastery of his subject and materials.

"Arya Panthaka" (a Buddhist saint), by Fusetsu Nakamura, is a splendid picture, symbolical in character, excellent in composition, and drawing, and executed with a superb understanding of chiaroscuro; its light and shade are well balanced and opposed, the highest light falling upon the centre of interest and beautifully accentuated by contrasting shadows of many values, the dragon and drapery offer an opportunity for subdued contrasting color; the halo around the head, together with the smoke of the incense, is well expressed in a fine subtle manner. The painter was another of the judges.

"A Wayside Inn," by Yakichi Hachijo, is a strong, forceful canvas, that well portrays life among the lower classes in the

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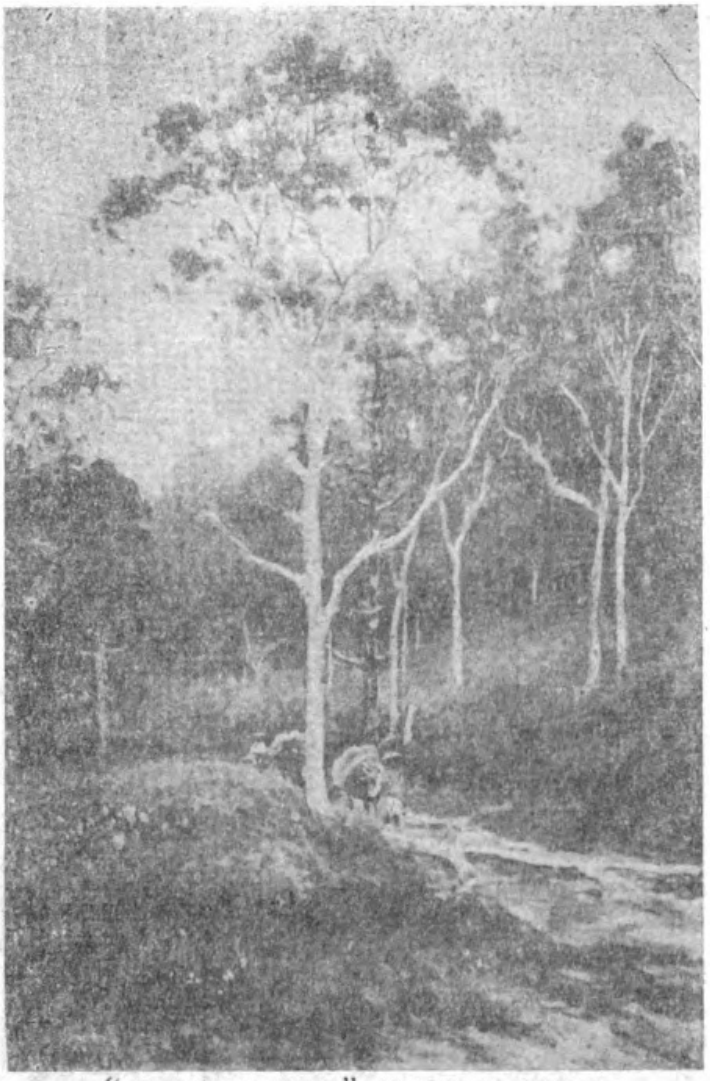


"A FOREST ROAD," BY SHINZO KAWAI

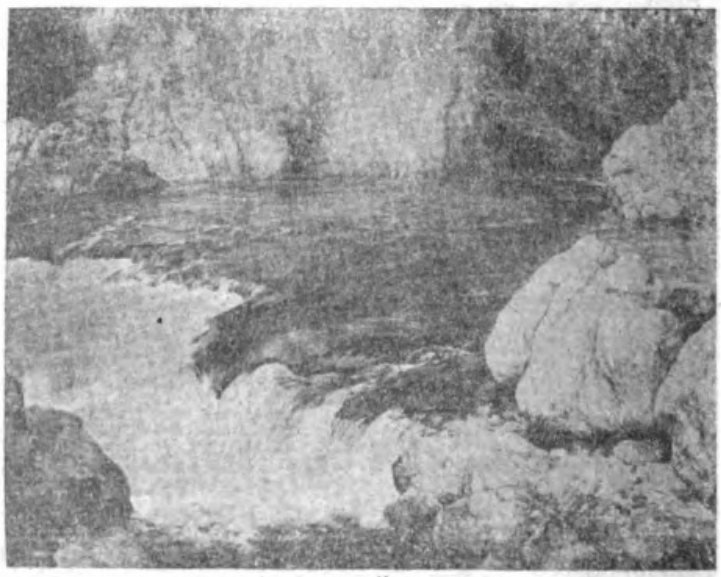
summer months; the men, while refreshing themselves witha cooling drink, are having a friendly chat with the proprietress, who holds her pipe, no doubt having enjoyed a whiff with her visitors. It is a well balanced picture, nicely drawn and very colorful and exceptionally lit. This painting was awarded third prize.

"Portrait of a Lady," by Keisuke Yanagi, is a full length portrait, of a Japanese lady in native costume—which is in a beautiful tone of grey; it is well drawn and modelled; the face very sweet and pleasant, lacking perhaps in expression, but the ladies of Japan have not that vivaciousness of her Western sisters. The pose is exceptionally easy and graceful; the background rich and full of depth, yet quiet and fine, a telling contrast to the figure. All in all, it is a painting that shows the Japanese are fast coming to the front rank in this class of work.

"Sunset in the Deserted Garden," by Kiyoteru Kuroda, is a strong, colorful rendering of trees and shrubbery, full of force and power, beautifully handled and well understood in all its parts.

"An Old Man" by Shiro Kuri, shows a Japanese of the better class enjoying a convivial cup of *sake*, and evidently well satisfied with its qualities, judging from the pleasing happy countenance. The figure is seated on a *zabuton* Japanese fashion, fronting full face; it is well drawn and painted, with a fine effect of color, excellent in its values.

"The Fish Market," by Gentaro Koito, is a strong forceful canvas, with bold direct handling, and well portrays the very busy life on the numerous canals in Tokyo, by which nearly all freight and merchandise of every description finds its way to the heart of the city, and thence is taken to all parts by the retail shopkeepers who go there to buy. It is a clever canvas, showing Tokyo's everyday busy life.



"A MOUNTAIN STREAM," BY HIROSHI YOSHIDA

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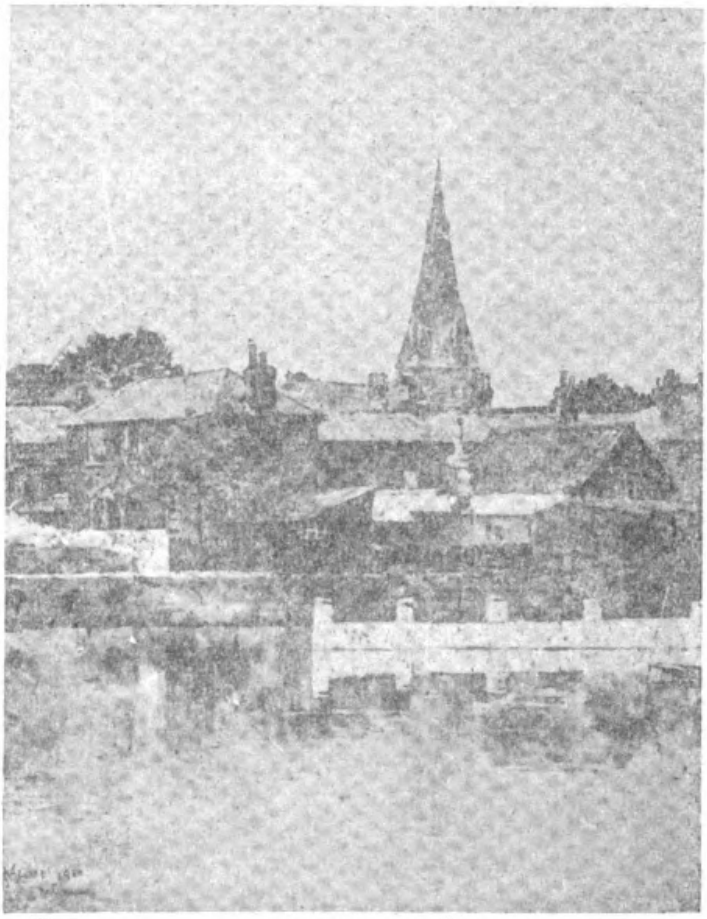
"A Flower Garden" by Yasugoro Adaka, is a well handled canvas, good perspective and composition, excellent in light and shade with well understood values. A difficult and complicated subject and well portrayed.

There were many other oils worthy of notice and favorable criticism.

Among the water colors executed solely by European principles and methods, there were many good examples. "A Forest Road," by Shinzo Kawai, ranked high. It is a splendid bit of color, full of melodious harmony in greens; with fine tones and values, handled with power, and a breadth that shows the artist to be a consummate technician, one who thoroughly understands the difficult medium of water color and its many limitations.



"WINDSOR FROM THE THAMES," BY K. MIYAKE

"Reading," by Taijo Akagi, is another of high merit. It represents a lady seated Japanese fashion by a window in the upper story, with the *shoji* drawn on one side, giving a full and unobstructed view of the street; the lady is not actually reading at the moment the artist has portrayed her, but is evidently in the act of deep meditation. It is well composed and drawn, and a splendid bit of color, with good handling, and bold sure touches in all their various values rendered by a practised and able hand. The picture is a real gem.

"Windsor from the Thames," by Katsumi Miyake, is a beautiful bit of English scenery, strongly and forcefully painted with sureness of handling, and splendid color tones and values. His rendition of sky, buildings, trees and water shows well trained talent.

For soft, subtle shades, the beautiful picture called "Mountain Cottages in Autumn," by Torahiko Aida, a poetical conception in a melodius rhythm of tender tones of vibrating color and alluring values, was unsurpassed.

"After Sunset," by Shigeru Enomoto, is a mountain scene of unusual strength, charming in color, and remarkably well understood for contrast in chiaroscuro and complementary effects; for texture, exquisite in its several renditions all executed with a masterful technique.

The exhibition as a whole shows a decline in that subtle underlying spirit which is essentially Oriental, the result of a remarkable absortion of Occidental art. But it is to be hoped a renaissance of the beautiful ideals of the old Japanese masters will arrive in time to save from complete decadence their own arts, and further them to a higher and loftier standard than ever before.

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LAKE SHOJI (WINTER) WITH THE VOLCANO, FUJI, TO WHICH IT OWES ITS EXISTENCE

INFLUENCE OF VOLCANIC AGENCIES ON THE SCENERY OF JAPAN

By E. BRUCE MITFORD, F.R.G.S.

It may with perfect truth be said that Volcanic Action is the oldest of Nature's formative agencies—the first of those great forces which have shaped the surface of the earth on which we live. When first this now solid globe passed from the gaseous state of a nebula to that plastic condition with which we are still familiarized in flowing lava-streams, and when the semi-fluent mass, cooling externally, took on a solid crust, then, it may be claimed, volcanic force began. In countless places, for countless ages, the new-formed crust gave way, with resultant flows, on an immense scale, of that magma which constitutes the fundamental basis of almost every rock on the face of this planet. As the superficial crust increased in strength and thickness, and, with it, the pressure on the imprisoned masses below, such ruptures as took place acquired a more violent character, thus giving rise to those explosive phenomena which are commonly associated with volcanic action; and as the oceans began to form in the profounder hollows of the still troubled crust, these explosive manifestations, intensified by the presence of steam, predominated over those of the earliest, or plutonic, stage of geological history. But amidst the more permanent ridges and depressions, weak places still existed, and it is these which constitute

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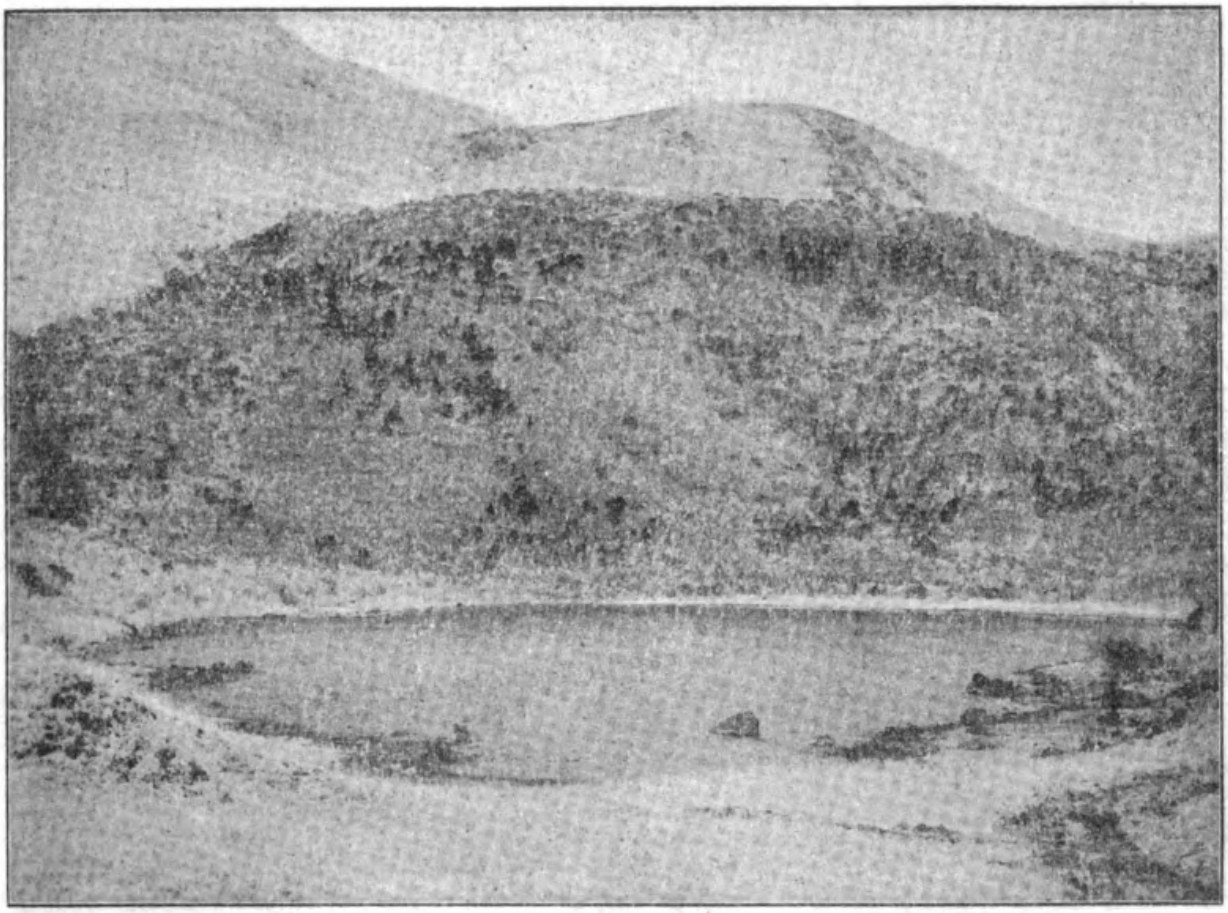

CRATER LAKE ON HAKONE MOUNTAINS

to-day the volcanic regions of the world. The great majority of these weak places, it has been observed, are disposed about the Pacific Ocean. Leaving on one side the not altogether fanciful theory that our lunar satellite had its origin in this side of the earth, it is not in the least surprising that the edges of the vastest depression on the earth's surface should be marked by a series of "lines of weakness," through which volcanic vents have been opened, and are still being opened. It is only in accordance with the nature of things that the region of greatest difference of level in the earth's crust should also be the region of greatest strain; and if the strata about this region should have frequently yielded to that strain, giving rise to earth quakes, or the formation of volcanic fissures and vents, this is no more than might have been expected. Furthermore, since the islands of Japan, which occupy some 2,000 miles of this great depression's edge, happen to lie alongside its very deepest part, it is no matter for wonder that they are the scene of many earthquake-producing fractures, and volcano-making rifts, in the over-strained rockbeds of this region. From which preliminary statement two facts emerge: that volcanic action is a link with the primeval; and that the Japanese islands, by the nature of things, constitute one of the most volcanic regions in the world. It is not so far a cry as it may seem from the nebular hypothesis to the eruption, shall we say, of Tarumai; and the viscous mass that was forced from that ancient vent, as paint from the aperture of a collapsible tube, is a direct survival from that distant age when the Earth was no more than a rotating mass of incandescent vapour.

Japanese geological maps show as many as 165 volcanoes in various parts of these islands. The estimate is a conservative one. These are of course the obvious cones, active and extinct, the "independent" volcanic mountains, so far as they can be ascertained to be such. But if there are

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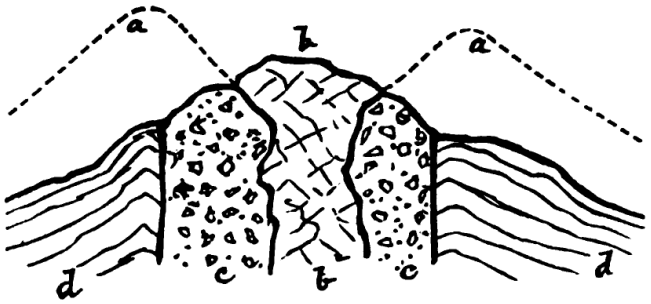
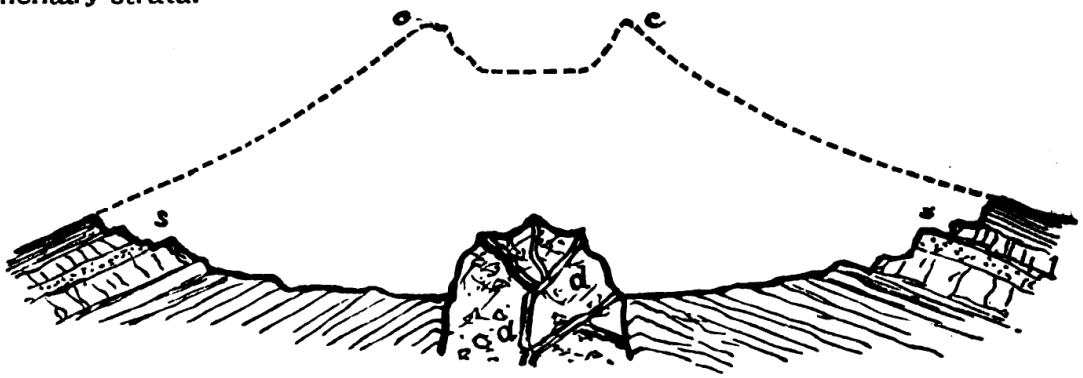
1. Outline of Volcanic Neck



2. Section through the same Neck (Fig. I)
a,a, Original outline of Crater. *b,b*, Lava Column.
c,c, Agglomerate. *d,d*, Tuffs and Sedimentary strata.

that graceful cone-formation which recalls the peerless image of Fuji-yama; the craters whence poured floods of lava and showers of scoriæ have vanished forever before the destroying touch of denudation. All that can now be seen are rounded dome-shaped hills, overgrown no doubt with vegetation, and even, perhaps, forest-clad from base to summit. But for all



3. Section of Volcanic Neck with Crater-ring.
c,c, Original Cone and Crater, destroyed by explosion or by Subsidence.
s,s, Stratified Lavas and Tuffs. *d,d*, Dykes.

165 "independent" volcanoes, it is safe to say that there are many more "dependent" ones—that is to say, parasitic or subsidiary cones, opened on or near the so-called original cones. Nor are these parasitic cones by any means to be despised, small though many of them may appear to be by comparison with their "great originals." The "hump" of Hoeizan on Fujiyama is a relatively insignificant affair, but it laid the ashes six feet thick on the shores of Suruga Bay and as many inches deep in the streets of Yedo. Similarly the outburst of Usu-dake, a few months ago, which devastated for miles the shores of beautiful Lake Toya, was no more than the opening of a series of parasitic craters low down on that ancient mountain's flank. But over and above all these, there are many volcanic mountains in Japan which have long since lost all outward suggestion of their origin. In these instances no traces remain of that, these are old volcanoes, as their internal structure, could we lay it bare, would soon reveal.

From this it is evident that the volcanoes of Japan, past and present, are not to be reckoned by scores or hundreds; nor can they even be shown on maps. Their name is legion: their forms are multitudinous, and their age can be measured only in geologic time. Great is Fuji among volcanic mountains, but, with all her greatness, she is comparatively young. We may be sure that there are scores of volcanic cones in these islands which came into fiery being and passed into cold extinction long before that peerless cone was dreamed of. Aso, the ringed monarch of Kyushu; Bandaisan, that slept for a thousand years and then, with one colossal explosion, blew four hundred people into eternity; and the Komaga-take of Yezo, whose magnificent pinnacle towers 600

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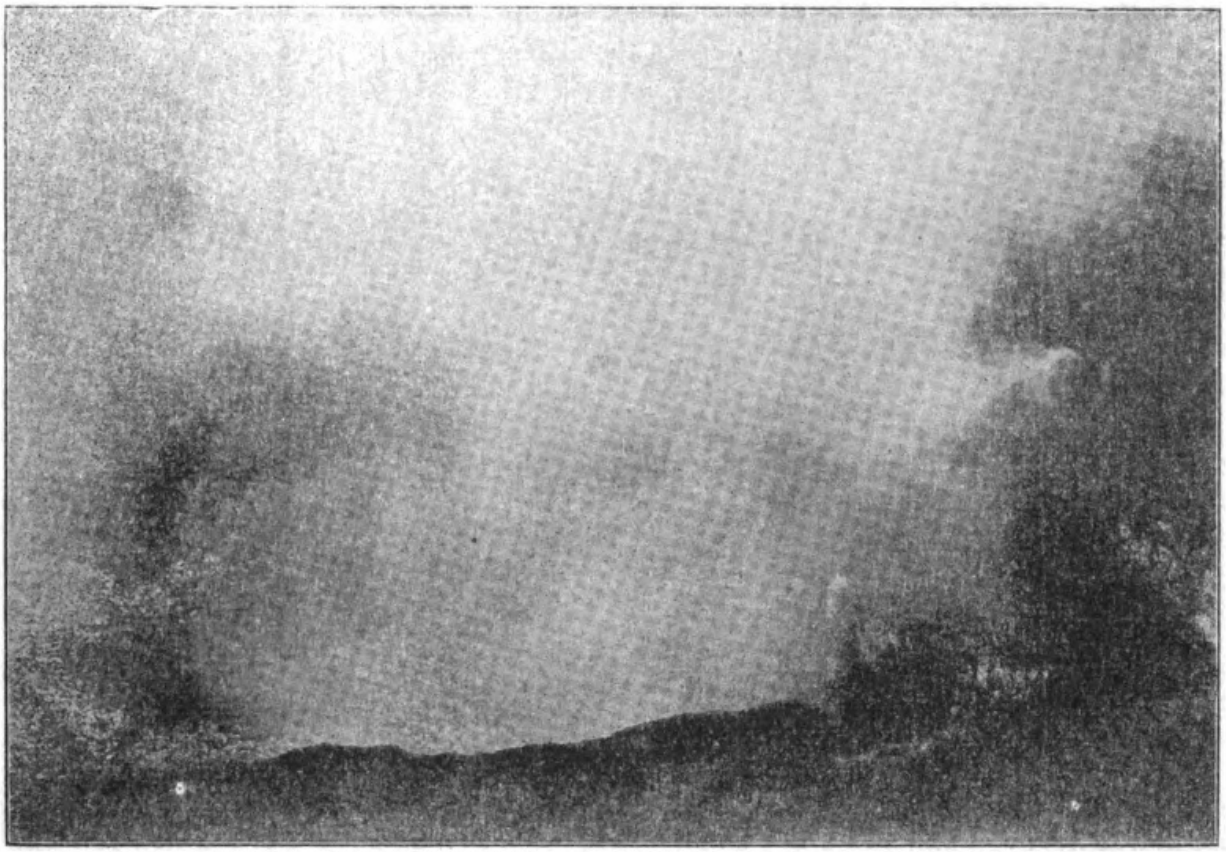
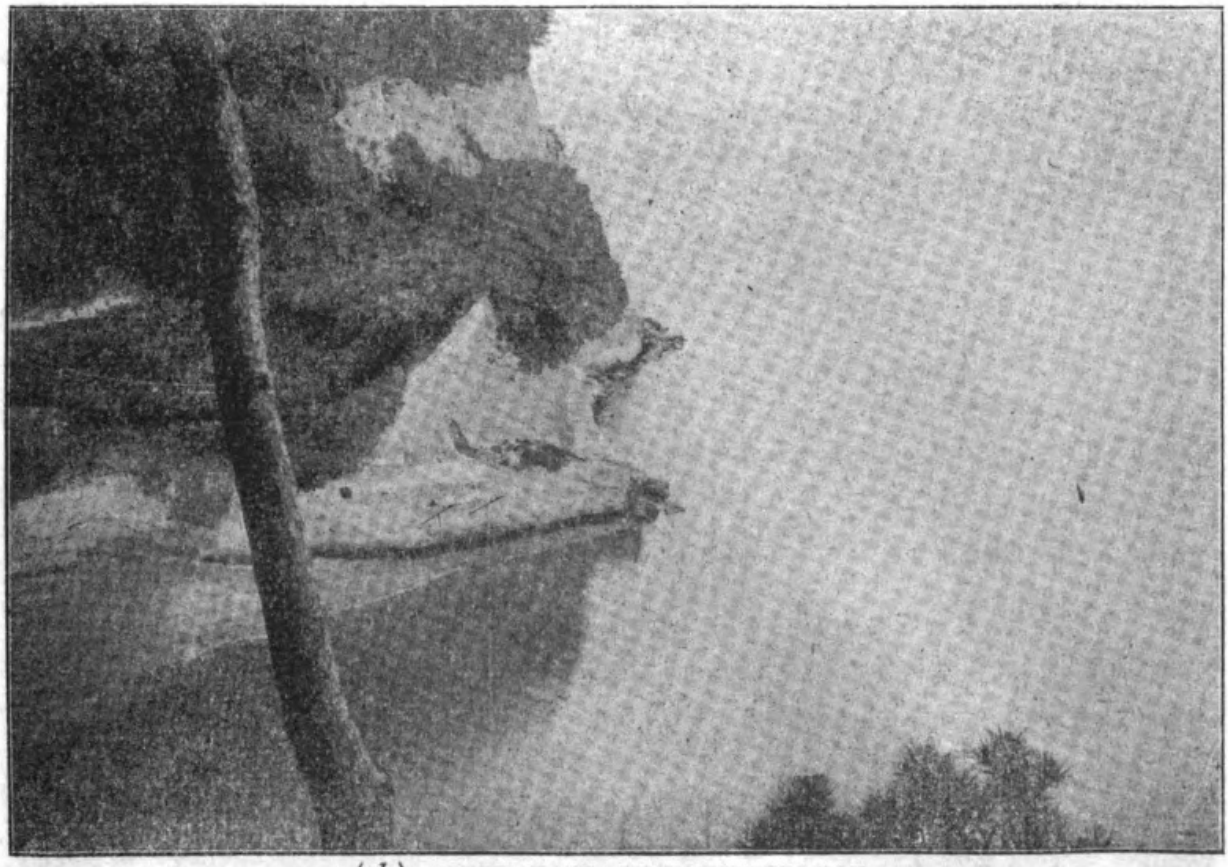


(*a*) CENTRAL VENT OF CRATER OF MIHARA (OSHIMA). THE CONTORTED STRATA ON THE RIGHT ARE THE REMNANTS OF A CONE DESTROYED IN 1878



(*b*) TUFF CLIFFS OF MISSISSIPPI BAY

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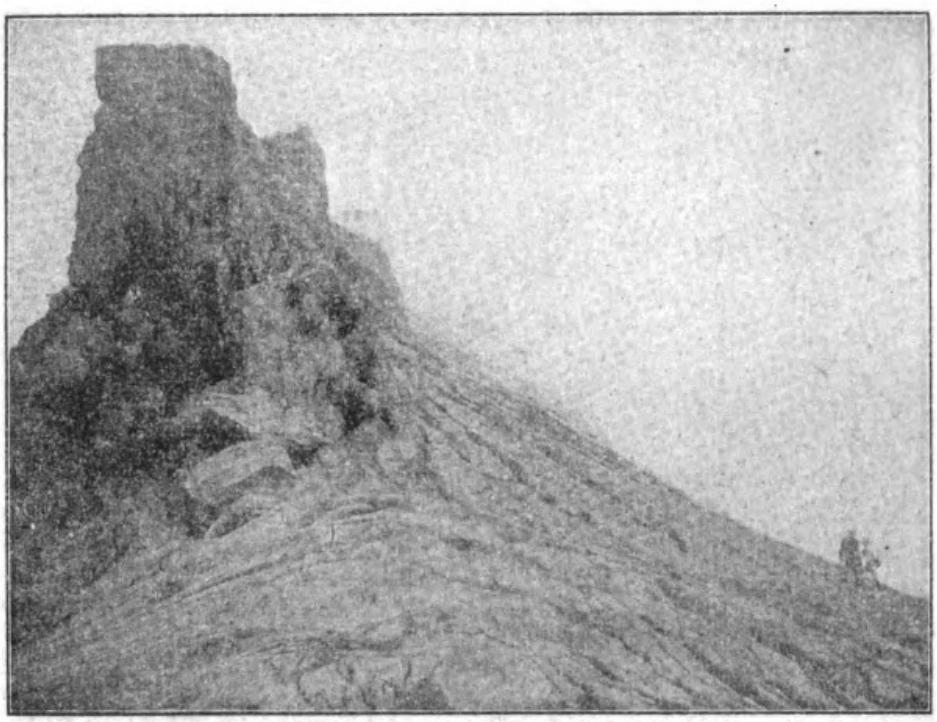
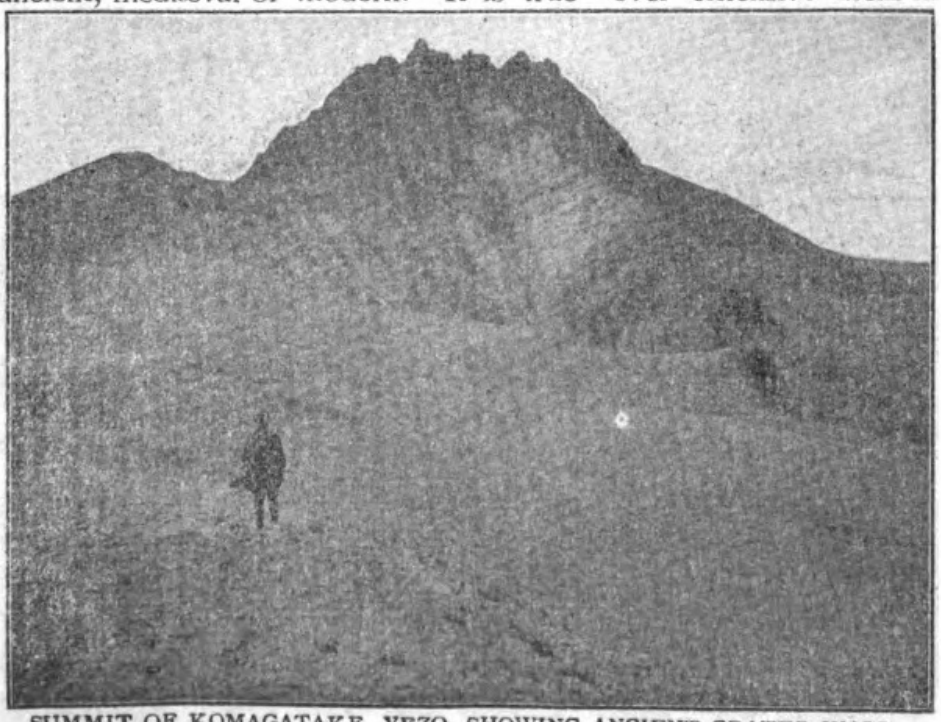


NORTH WALL OF YAKEGATAKE CRATER, 8500 FEET

feet above a silent crater-floor to tell the tale of glories passed away—each of these may claim the right to look upon Fuji as a younger relation. And, if such as these may do so, how much more may those unnumbered hills which are the hardly recognizable remnants of volcanoes passed away?

However, the effects of volcanic action are not to be looked for only in the immediate vicinity of vents, whether geologically ancient, mediæval or modern. It is true that the heavier ejectamenta of an eruption are disposed about the flanks or base of the cone, or, at the furthest, within a radial distance of 20—30 miles. But the finer products of these explosions—the petrified foam of surface-lava which in the fragmentary form is called *scoria*, and those minutest particles of molten rock which come under the heading of volcanic ash or dust—are capable of being transported by air-currents to immense distances. If the almost impalpable dust from the colossal explosion of Krakatoa, in 1883, was carried all round the globe, so as to affect the sunsets in Western Europe for several succeeding years, it is at least as credible that the immense deposits of volcanic ash over extensive areas in Kyushu are the evidence *in perpetuo* of those vast explosions by which the great volcano of Asosan was reduced to its present remarkable form. Similarly it is of interest to note that one of Japan's *sankei*, or Three Beautiful Places, is a product of volcanic agency. We refer of course to the **'thousand islands'**



SUMMIT OF KOMAGATAKE, YEZO, SHOWING ANCIENT CRATER WALL AND WESTERN PINNACLE

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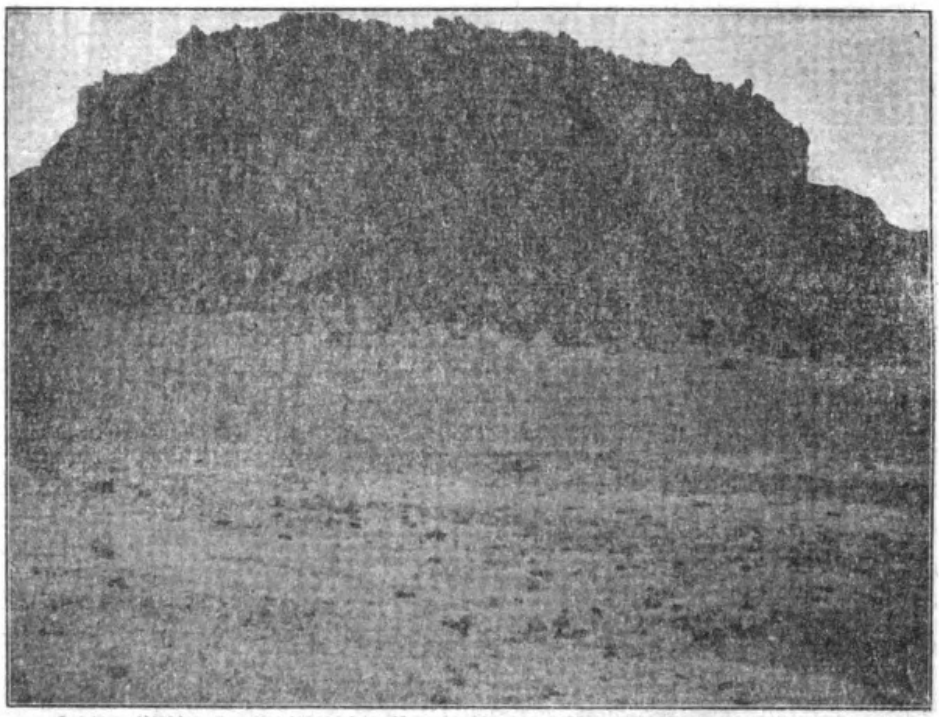
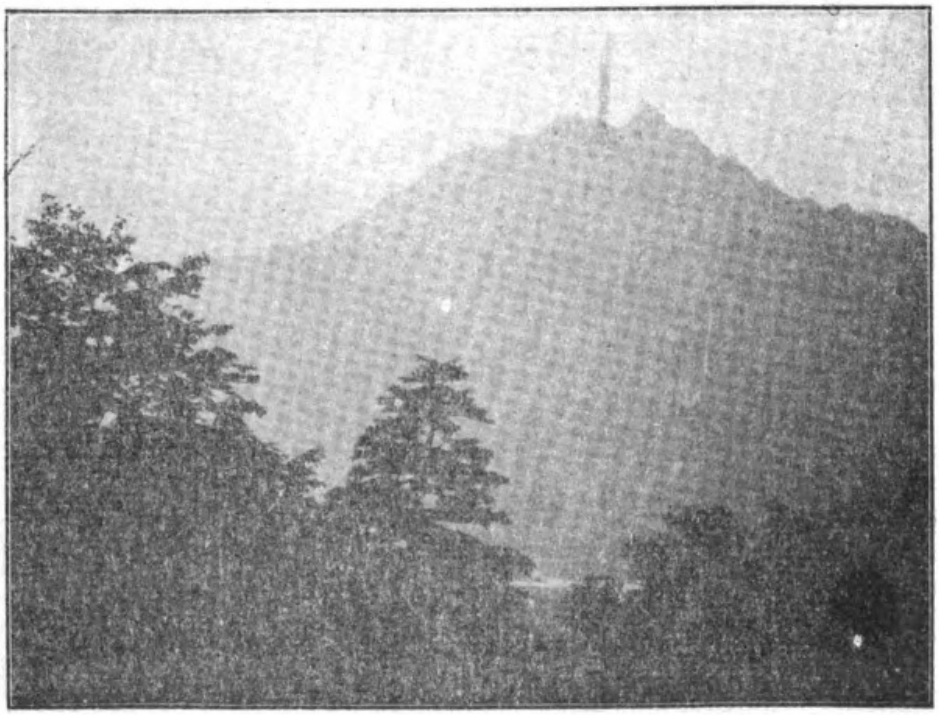


LAVA CONE ON TAKUMAI, FORMED IN THE ERUPTION OF 1909.
THE EXUDED MASS, FILLING THE CENTRAL VENT, WAS EVIDENTLY TOO VISCOUS TO FLOW

of Matsushima, which the sea has carved into their present fantastic shapes out of volcanic tuff. Or again—to take a more central example—the landscapes of the Tokyo - Yokohama district owe their characteristic features—most strikingly displayed in the cliffs of Mississippi Bay—to similar causes. Whether these beds of volcanic dust must acknowledge Fujiyama or Mihara as their source is a difficult question to decide; but it may be inferred from the lie of the deposits in the southern part of the Sagami peninsula, and the fact that the size of the embedded lapilli tends to increase towards Misaki, that the volcano on Oshima, or some intermediate and now submerged cone, had more to do with the making of this part of Japan than the volcano which rises so majestically from the shores of the Suruga Gulf.

The products of volcanic energy are associated in the popular mind, and not unnaturally, with desolation and sterility. This is certainly true of the volcano in its impetuous youth, or in the sequel of some mighty outburst. No more dismal sight could be imagined, for instance, than the six-mile-long waste of rocks and mud which stretches northwards from the great fracture on Bandaisan,—the work of the explosion of 1888. Nor could the idea of desolation be better exemplified than in the scoriæ-sprinkled, wind-swept wilderness, ringed in with cliffs, which forms the crater-floor of Mihara. But there is



HODAKAYAMA (JAPANESE ALPS) FROM SUMMIT OF TOKUGO PASS

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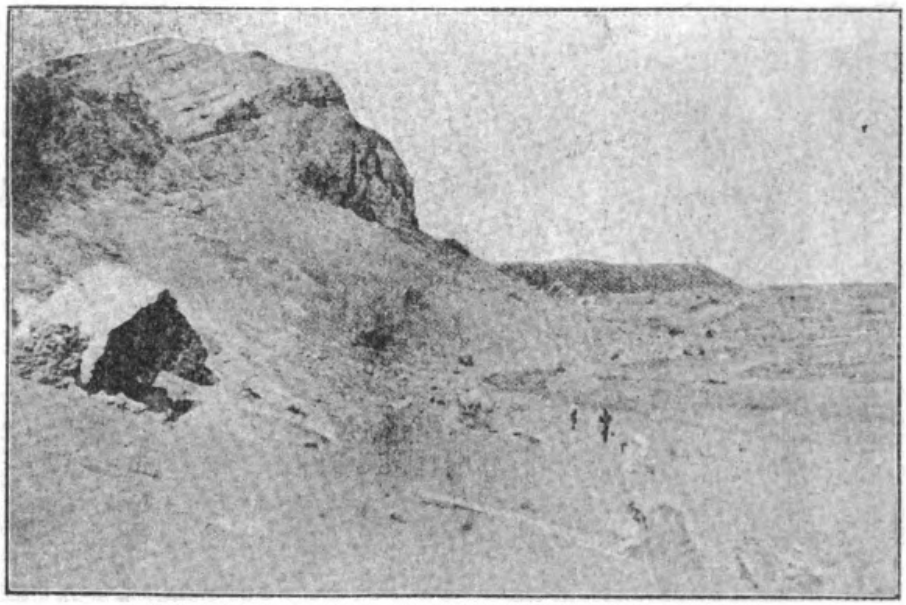
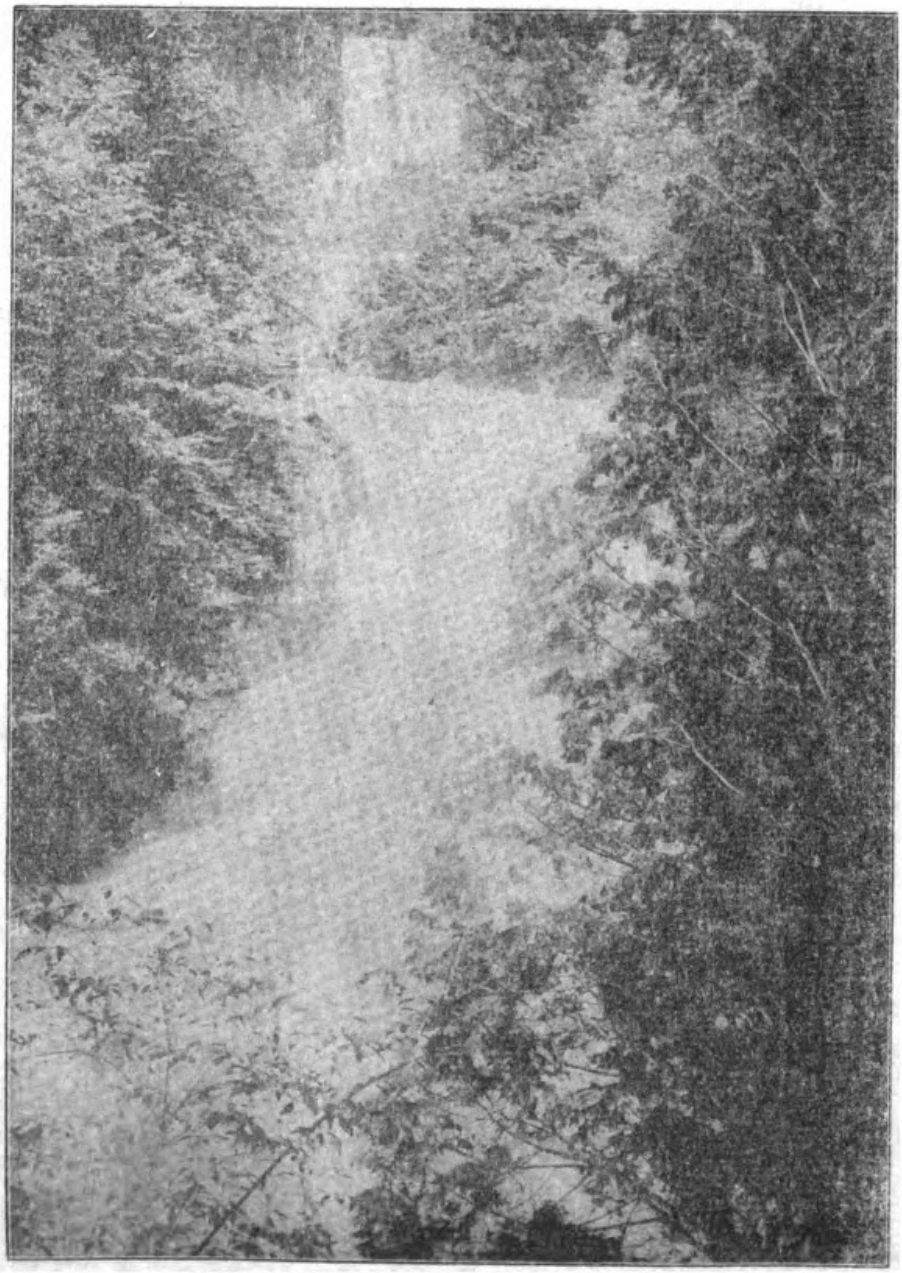


DESOLATION—THE ANCIENT CRATER OF MIHARA, OSHIMA, FROM WITHIN



LUXURIANCE—KIRIFURI FALLS, NIKKO

CONTRAST IN VOLCANIC REGIONS

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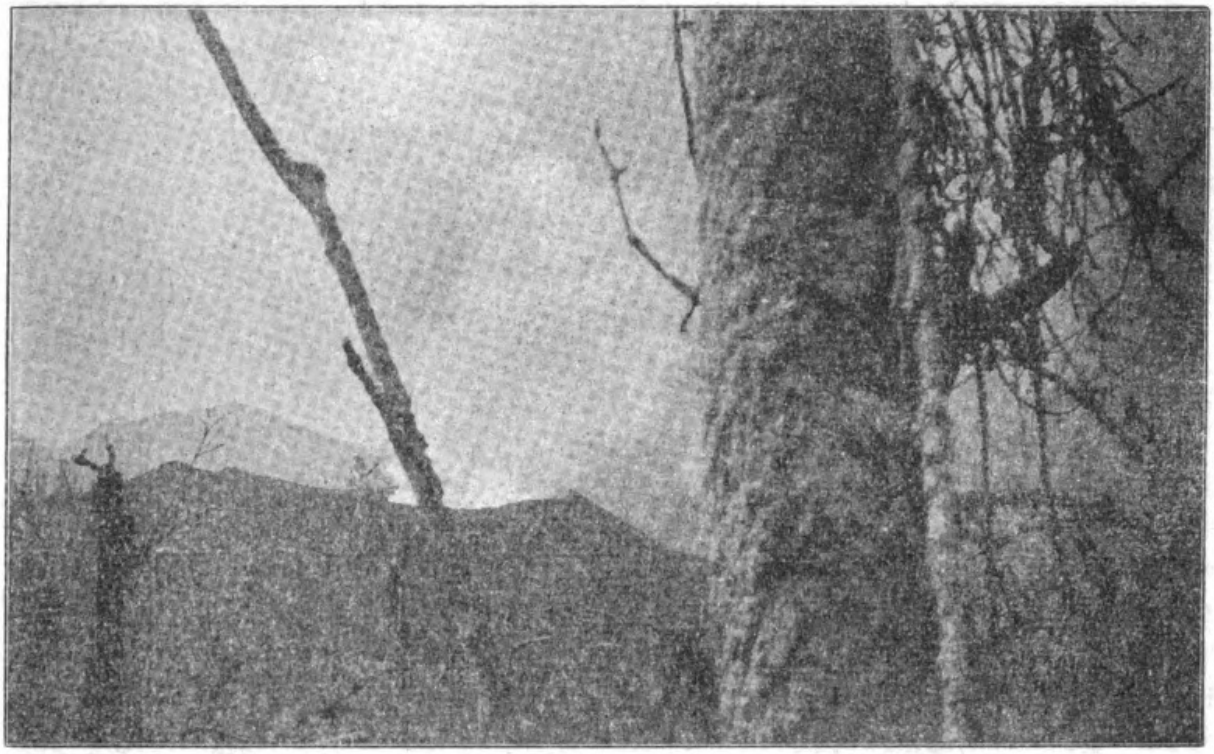
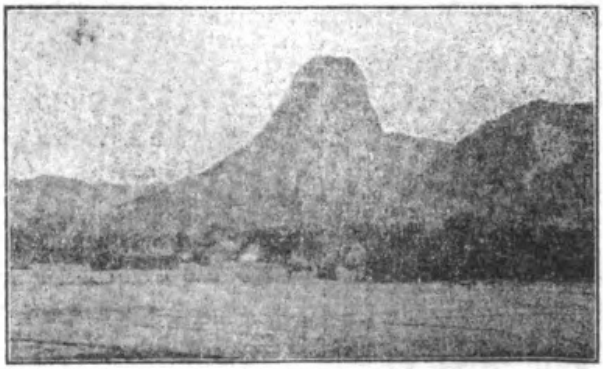


THE SECOND OF THE NEW VENTS ON USUDAKE (PARASITIC). THE TREES OF THIS BLASTED FOREST ARE COATED WITH VOLCANIC ASH TO THE THICKNESS OF AN INCH

another side to the picture. The summit of many a cone whose life-history dates back to the dim mists of the geological past may still forbid life; but its base has long since wrapped itself in luxuriance. Similarly, the still more ancient cone whose crater has been denuded out of existence has become, in many instances, a gently rounded, verdure-covered hill. And the reason of the transformation is this: that the solid products of volcanic action yield in course of time the kindliest of soils. In consequence of this wise provision of Nature, some of the most pleasing scenery in a volcanic land is to be found in its volcanic districts, side by side with the most terrible. On the same mountain can be seen the primeval forest and the simmering crater-pit; in the same region can be heard the roar of subterranean force and the pine-grove's "soft and soul-like sounds." Japan's most beautiful lakes occupy what once were volcanic vents, or owe their formation directly to volcanic agencies; her finest waterfall plunges incontinently into an ancient crater, her most famous mountain is a wondrously symmetrical volcanic cone.

With scarcely an exception, all the mountain regions of Japan that are noted for their scenic charms, are either entirely volcanic in their origin, or show unmistakable evidence of the work of volcanic agencies. For example, there is the Nikko district, of which the people of this country are justly proud. The scenery of this mountain group now resembles in its general features that of any region of marked terrestrial disturbance where the erosive agencies of nature have had full play and where the soil is of such a character as to lend itself readily to their action. Nevertheless two of the most prominent peaks of the Nikko range are



VOLCANIC STUMP NEAR KAGOSHIMA, KYUSHU

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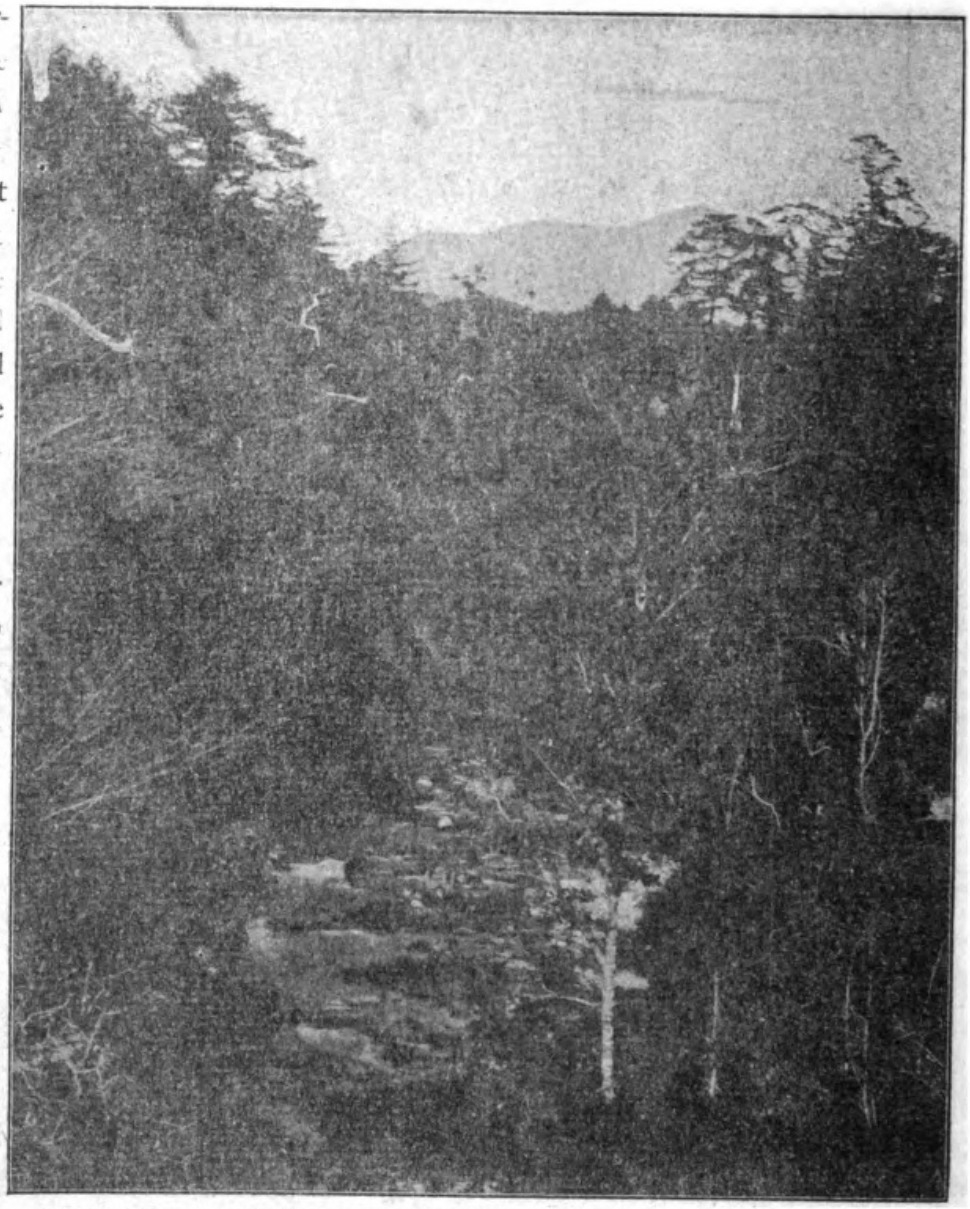

BARRENNESS REPLACED BY VERDURE.—WOODED RAVINE AT BASE OF TAKACHIHO, KIRISHIMA

ancient "cinder-heaps": — the beautiful but now craterless Nantai zan, without whose majestic presence Lake Chuzenji would be nothing; and Shiranesan, the loftiest of them all, still simmering in its hidden depths. The imposing abyss into which the Kegon cataract plunges so abruptly is a half-broken parasitic crater of the volcano Nantai. Basaltic columns representing mighty lava-flows flank the principal gorges in the district, and sulphur wells hotly from the bowels of Shiranesan to the bathers at Yumoto, on the margin of one of the loveliest lakes in Japan.

Of similar origin, though on a smaller scale, are the mountains of Hakone. This district lies precisely across the line of the great transverse fault which passes from the Pacific deeps by way of the Seven Isles of Izu diametrically across Japan from south-east to north-west. Lest the most casual visitor should forget it, there is a fuming gorge called Ojigoku, and a solfatara 4,000 feet up on the flank of Kamiyama, to remind him of this fundamental fact. Are there not, besides, several crater-lakes along the ridges, and does not the beautiful *Ashi-no-Umi* itself occupy such a bed? Indeed, if one might hazard a guess out of the geological past, the mountains of Hakone were incandescent, lava-spitting cones before Fuji itself began to rear its colossal bulk on its pedestal of plutonic rock. It is now, however, the turn of vegetation unrestrained. In verdant valleys, toned and tree-clad, torrents, cascades, springs, rush and fall and bubble in their depths of foliage: the music of the present has finally replaced the thunders of the past.

However, the Hakone district is merely one of a series that marks the fiery track of the great transverse fault. On the south, this region passes almost imperceptibly into the highly volcanic upland of Izu, entirely composed of the products of

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subterranean force. On the north, it abuts directly upon the wide plain where Fuji is so majestically set. Beyond, again, rise the volcanic ridges which surround the plateau of Kofu, and culminate, to the north, in the magnificent eight-peaked crater of Yatsugatake. But if that great volcano is no longer active, its mantle has fallen on Asama, the terrible, and on that triple-cratered study in sulphur and steam, the Shiranesan of Kusatsu. And so the "line of weakness" passes to the grand old cones that overhang Toyama Bay and the wide sea on the West, that once existed not.

Tennyson sings charmingly, if unscientifically, of a brook that "goes on for ever." But there are in this country many brooks—nay, rivers of substantial dignity—that have been rudely interrupted in their course, or unceremoniously transformed into placid lakes. Such an operation has obviously taken place at the base of the Komagatake of Yezo, and, as a result, has given Japan, within comparatively recent times, the charming lakes of Onuma, Kōnuma and Junsainuma. To similar agencies we owe the formation of those beautiful sheets of water which lie like green-set pearls about the northern base of Fuji—Yamanaka, Shoji and Motosu, to mention only three out of the five. But, of course, the most striking example of this process, which has also occurred within living memory, is the sudden damming of that considerable stream, the Nagasegawa, by the torrent of debris from the destroyed mountain of Ko-Bandai. The immediate consequence of the descent of this hideous avalanche upon the fair Nagase valley was the formation of three lakes in its upper reaches, the largest of which, Lake Hibara, is eight miles long and, in places, one mile in width. The obstruction in this case, it must be mentioned, has not proved permanent. The Nagase, not to be denied, has carved its way for fifteen miles through the wilderness of mud and rocks in which for a time it was lost, and now roars merrily, a hundred feet below the surface, in its new-made bed.

Not all of Japan's mountain lakes, however, came thus suddenly into being. Apart from such actual crater-lakes as the Onami-ike, on the flank of Nishi Kirishima; the perfect sheet of water which fills the summit-crater of Azumayama, and the grand Shikotsu of Yezo, ten miles in diameter, there are lakes like Toya-ko, near Usudake, Suwa, near Yatsugatake, and Inawashiro, at the foot of Bandai, which owe their formation to gradual subsidence of the surface-strata, as the result of evisceration of the ground below, in the sequel of a prolonged series of eruptions. The formation of these lakes, again, is not without its reaction on the volcanic vents themselves, inasmuch as the water percolating therefrom, exerts, when transformed into steam, a violently explosive tendency. We thus have an interesting illustration of what might be called the "cycle of volcanic action." Evisceration produces subsidence, which gives rise to lakes in the vicinity. The lakes in their turn cause fresh eruptions, and so on. Thus, to refer to the most recent instance, Bandaisan made Lake Inawashiro, and Lake Inawashiro destroyed Bandaisan. This act of destruction brought into being three new lakes on the opposite side of the mountain. These three lakes (formed in 1888) in all probability caused the explosive outburst on the north-east flank of Azumayama (1892)—a volcano, like Bandaisan, long deemed extinct.

So far as the Japanese coast is concerned, we have already noted the important part played by water in the more violent manifestations of volcanic phenomena. It is not surprising, therefore, that, in this volcanic land, the cones which at present display activity are situated in the broader zones of terrestrial weakness, where these

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approach the sea or any large expanse of water. It may be remarked, from another point of view, that the juxtaposition of the two primal elements goes far towards imparting to the Japanese coast, as well as to the shores of Japanese lakes, a distinctive and unique attractiveness. Nature has no more graceful form to show than that of the well-built cone. Many lands, in the matter of coast scenery, can boast of stern cliffs rising from a rock-bound shore and crowned with verdant stopes; but in few cases can there be added the awesome yet beauteous feature of a volcanic cone, presiding with sound and steam over the intervening woods and waves. Yet this is a scenic effect common to various parts of Japan, especially in south-western Hokkaido. And to the picture there may be added, in many cases, the presence of the forest-girt mountain-spa, recognized from afar by the cloud of vapour rising above the shingle roofs of a few humble huts—such a mountain-spa as that of Eino, high perched upon the sunlit slopes of the Kirishima, ensconced in densest foliage, a vision of delight; or that of Nobori-betsu, whose hot and pungent vapours float unceasingly from a fuming crater into green, primeval woods.

These are some of the legacies, half fierce, half fair, which Volcanic Action has bequeathed to Japan. North, south, east and west within her borders, in highlands and in lowlands, along her beauteous coasts and in her rugged heart, the work of the plutonic past can still be traced, and will be for all time.

NIKKO, THE MECCA OF JAPAN

ONE hundred miles north of the capital city of Japan, in the heart of the mountains of the district of the same name, lies ancient and mysterious Nikko, a village clothed in such exceeding beauty by both nature and art, as to call forth exclamations of admiration even from the least enthusiastic, and enrapture the poet, who may here realize many of his visionary dreams.

One feels constrained to breathe forth an ardent prayer of thanks to the illustrious saint of this hamlet, the Buddhist priest, Shodo Shoin, whose early explorations, and pioneering upon the peaks of Nantaizan, furnished a theme for much of the facinating legendary lore in which Nikko abounds, and through whose religious zeal and appreciation of Nature's grandeur the first Buddhist temples were founded in this spot in 769 A. D., unpretentious Shinto shrines having existed here from the earliest ages.

The history of the birth and life of Shodo Shoin, as written by his disciples, reads like some mythological tale, but he really lived as a monk of the faith of Buddha in the eighth century.

His followers in after ages added other temples, and the culmination of this growth of beauty in Japanese architecture and art was effected in 1617, by Hidetada, son of Ieyasu, the founder of the Tokugawa dynasty, in fulfilling his father's dying request that his last resting place might be at Nikko.

Later, the abbot of Nikko, Jigen Daishi, was interred here, and thirteen succeeding

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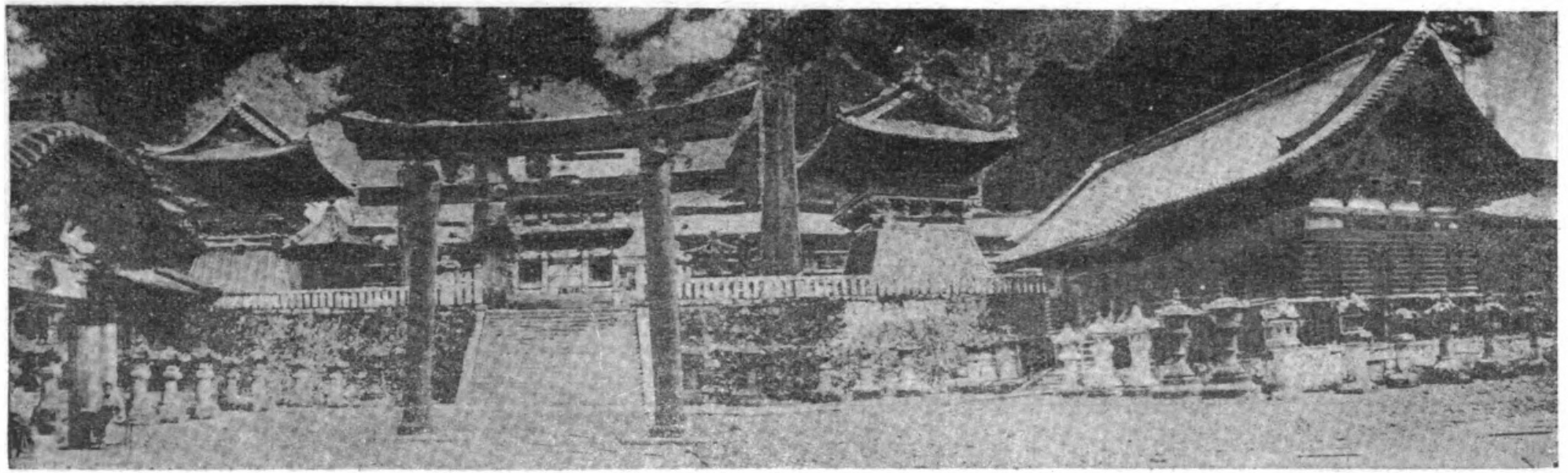
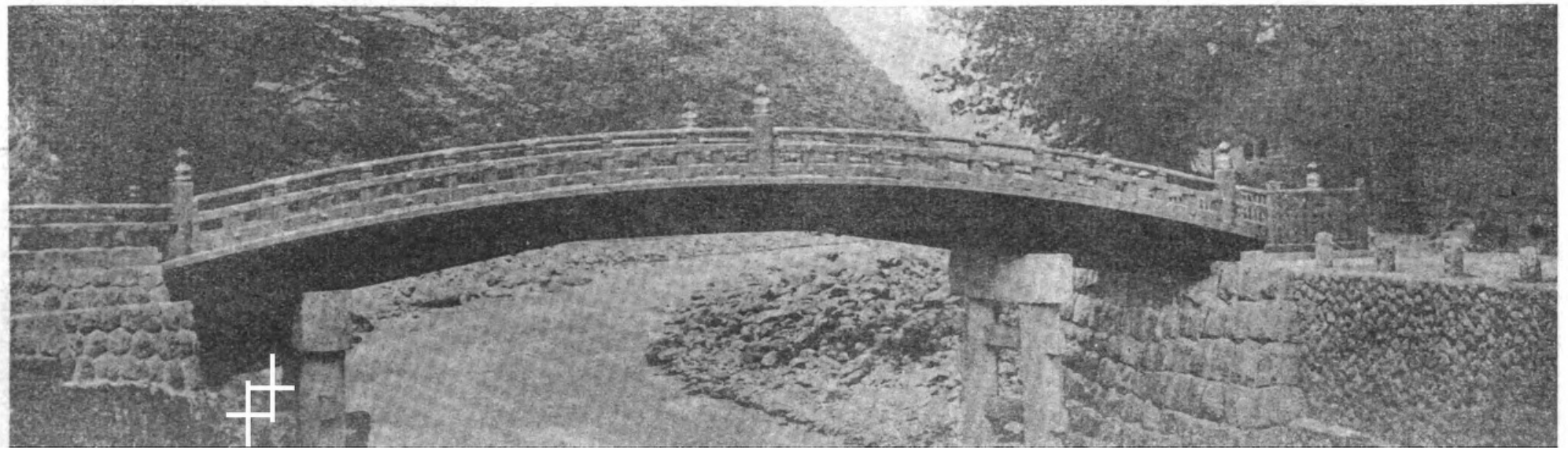


SACRED ENCLOSURE; HOLY FONT AT LEFT, BELL AND DRUM TOWERS IN NEXT COURT AND TREASURE HOUSE AT RIGHT



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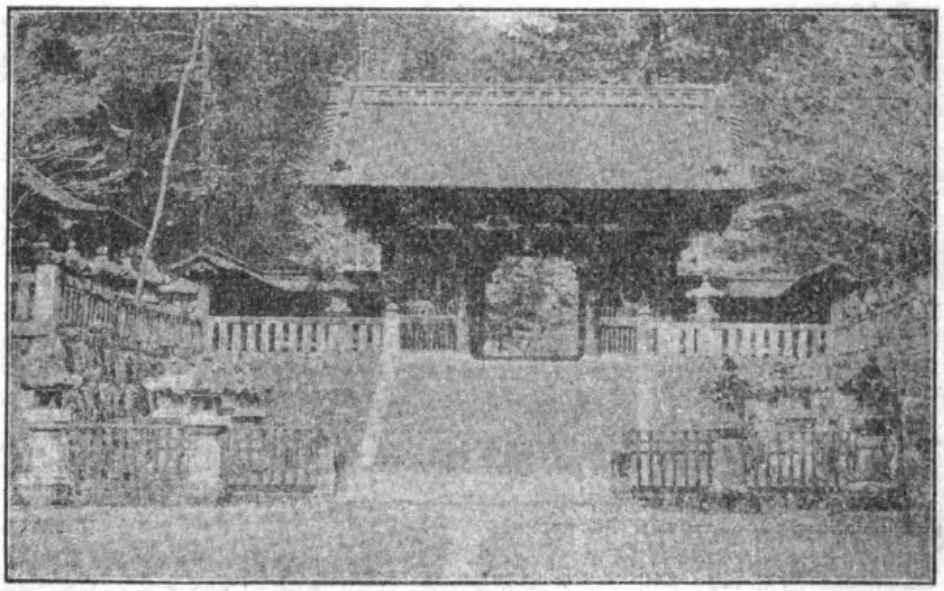

NIO-MON

abbots all lie in this sacred place, all of whom were princes of the blood, it having become an established order that the abbot of Nikko should be an Imperial prince after that office was filled by the son of the Emperor Go-Mizuno-o.

And finally, in 1634, the mausoleum of Iemitsu, the third Shogun, added another group of beautiful shrines rivaling the gilded glory of the mortuary temples of his famous grandsire.

PAGODA, NIKKO

The sublime in art is inspired by the sublime in nature, and right well may this be seen in the concentration of the purest and highest of Japanese conceptions in the Nikko temples, whose creation took place at the very zenith of power of Japan's greatest artists and artisans; for Nikko is conceded to be one of the most charming places in this Island Empire, and the scenery furnished by its rocky, rushing river, its variety of outline and color in the many mountains, its numberless water-falls and cascades, its quiet recesses, and for miles approaching, its avenue of giant cryptomerias, must indeed have appealed strongly to the highly susceptible and æsthetic, nature-loving Japanese painters and sculptors who fashioned these monumental works of art which have served silently through several centuries to inspire those who worship there to the life beautiful, both in spirit and in truth.

Situated in groves of ancient forest trees, upon hills that rise just within the fork of the *Daiya-gawa* and *Inari-gawa*, whose numberless rivulets, hurrying ceaselessly on to the rushing torrents below, add their merry murmuring song to the solomn chant of priests and pilgrims, these gorgeous Buddhist sanctuaries are preserved in all their original splendor, with the exception that the *Toshogu*, Ieyasu's temple, was stripped of all its Buddhist emblems, for which the simple mirror and cut paper, *gohei*, of the Shinto faith were substituted

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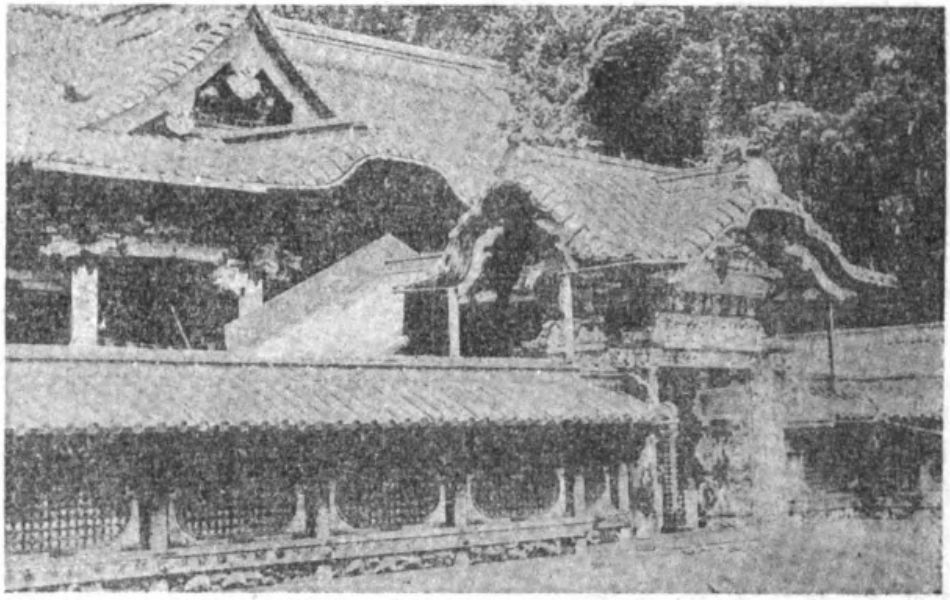
after the Restoration; though its marvellous wall and ceiling decoration is unchanged but for the hallowing of time.



CHINESE GATE TO IEYASU'S MAIN SHRINE

The famous and once greatest *torii* in the land, its huge stone pillars still standing erect indifferent to the centuries that have past since they left their distant quarries in Chikuzen, forms the first lofty portal to the temples and tomb of Ieyasu.

Close beside a graceful pagoda rears its spiral top far above the tall trees whose somber green subdues its brilliant hues in soft caressing shadows.

On beyond in a direct line, each higher upon the hill-side than the preceding one, are the grand gate-ways, sacred enclosures, and accessory structures, belonging to this mausoleum, attained by flights of broad stone steps and balustraded, paved ways bearing the moss of ages.

The first gate, still called *Ni-o-mon*, or "Gate of Two Kings," which gods it once sheltered, is most elaborate in decoration, with carved beams and brackets, and ornate roof of many gables.

Within the court to which it forms the entrance are three sacred treasure houses containing ceremonial utensils, Ieyasu's personal belongings, and art objects; the sacred stable and tree; many dedicatory lanterns and the holy font (a feature of every Buddhist sanctuary), a great granite basin of one immense block of stone, over which a heavy tiled roof on oriental lines is supported by twelve square columns, three at each of the four angles, all of which are highly ornamented. In the centre of this court is another *torii*, of colossal size, made of bronze and embellished with the Tokugawa crest in gold, beyond which another flight of steps leads to another court, protected by a stone fence, constructed in the same manner in which the Japanese build wooden ones, mortised and doweled. Here are the bell

KEGON WATER-FALL

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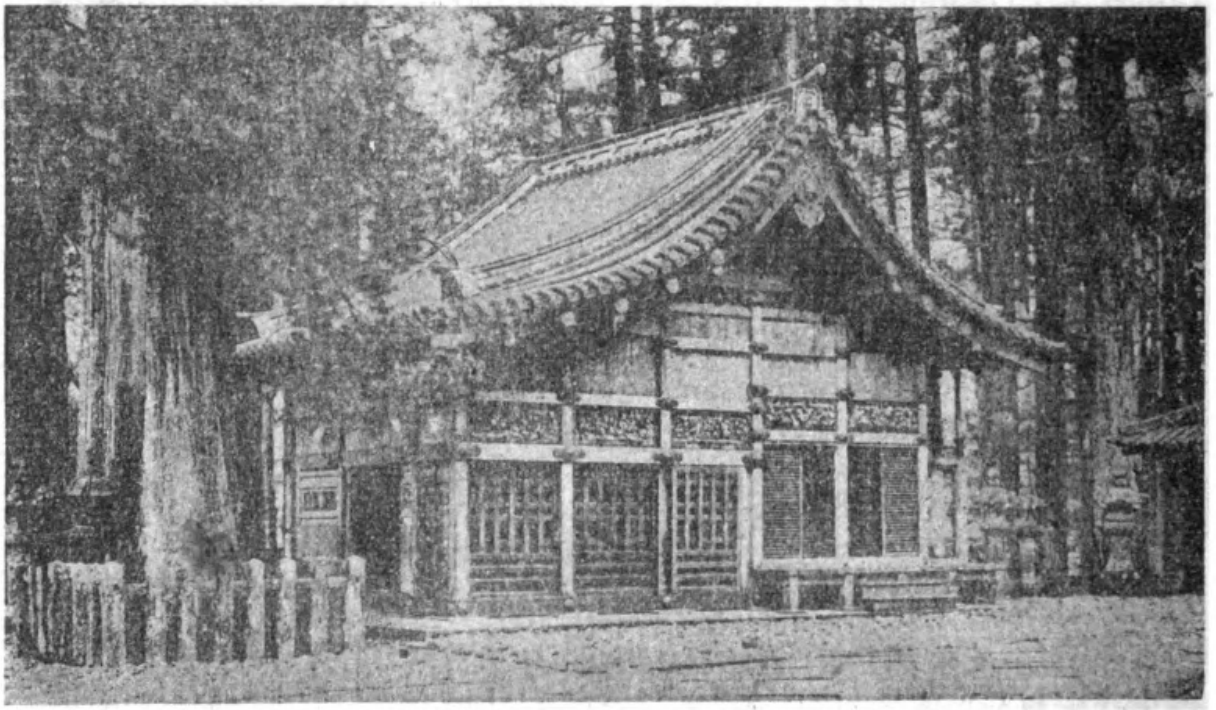

SACRED TREE AND STABLE

and drum towers, forming a symmetrical pair, highly decorated and most graceful in line and form; several gifts from kings of other countries in the way of bronze lanterns, candelabra, et cetera, and the temple to Ieyasu's patron saint, Yakushi, whose protecting power seems to have preserved its royal splendor, as it still dazzles the eye with all its original gold and glitter.

At the top of the next steps stands that marvel of the carver's art, the *Yomei-mon*, so perfect in every particular, that the artisans trembled lest they make the gods jealous, and fearing to complete so flawless a work, inverted one of the columns.

The fence around this enclosure is also profusely carved, its panels being an intricate, open work design of birds. The surpassing beauty of this gate won for it the popular name of *Higurashi-mon*, or gate at which to spend the whole day.

The court to which it forms the entrance contains a number of interesting buildings; one where the sacred dance was performed, a hall for holy fire, and that in which the palanquins for the spirits of several departed rulers are kept.

The next and last gate is of precious Chinese woods, inlaid in exquisite patterns with dragons, plum and bamboo. This is the entrance to the final court enclosed by an elaborate fence in gilt and colors, called the *tama-gake*. In this stands the main temple, which consists of a number of apartments, the greatest of which is the shrine used for worship, whose pillars and doors are of gold lacquer, and its only simplicity is in its furnishing, consisting only of the Shinto emblems before mentioned.

Adjoining this great hall at either end are smaller rooms, but wonderfully ornate, and at the back is another chamber leading to the inner shrines, closed to the general public. These are of course the most splendid, the richest in color and gold, and the most exquisite in workmanship; the costliest woods, the most lavish display of gold lacquer and precious metal-work make of these secluded and seldom seen sanctums the *piece de resistance* of all Nikko art.

Access to the tomb is had through *Nako-mon*, or Cat gate, at the right of the *Yomeimon*, so named from the carved cat by the famous Hidari Jingoro, just above it, which is said to have been cut entirely with his left hand. It is also said that rats

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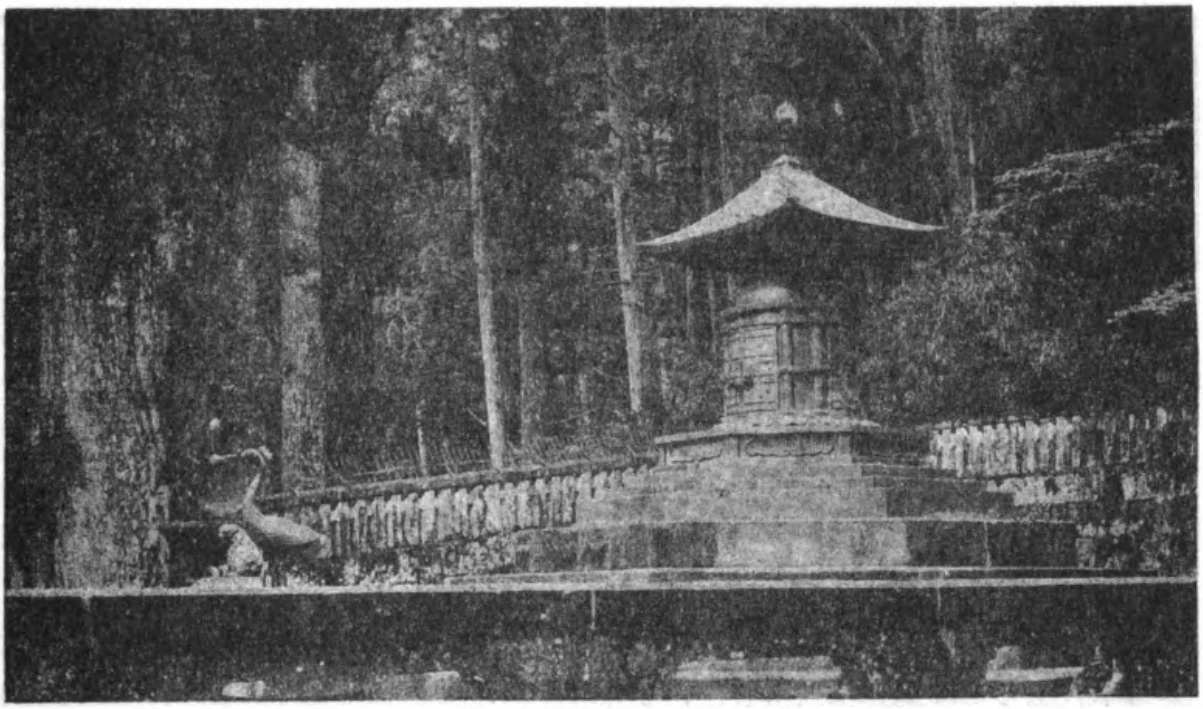

IEYASU'S TOMB

never come to the place, which is attributed to the carved cat.

High upon the hill-side, climbed by many damp and mossy, old and lichen covered stone stairways, sheltered and shaded by forest trees, stands the bronze tomb which contains the funeral tablet, and beneath which lies Ieyasu. It is set upon a massive base of stone, and surrounded at a distance of some fifteen feet by a heavy stone balustrade to which there are huge bronze gates, of one solid casting.

Just in front of the tomb is a minor shrine used only occasionally, and this, like the others, is approached through a *torii*, so that the Shinto symbol is evident throughout all this Buddhistic atmosphere.

On November fifteen the sacred *yudachi* or hot water ceremony is performed before this shrine for which three large bronze kettles are provided. It is an ancient Shinto rite which was once used as a means of determining the guilt or innocence of accused criminals.

The shrine, temples and tomb of the third Shogun, Iemitsu, are not far distant, and the first gate to these is the usual *Ni-o-mon*, in which the two images of the Dêva Kings removed from the corresponding gate at Ieyasu's temple are ensconced. Next comes the *Niten-mon*, following which rise three flights of stone steps surmounted by *Yasha-mon*, Demon gate, admitting one to the sacred court, where are the main temple, towers, et cetera, much the same as those already described, and though perhaps less gorgeous, are most impressive, the place of worship containing all the original Buddhist emblems, sutras, bells and baldechin, the latter embroidered in gold.

All the gates, fencings and structures belonging to this group are profusely decorated with gilt Tokugawa crests, and rich in carvings and lacquers, and like Ieyasu's must be carefully studied and revisited many times before more than a confused idea of the dazzling whole may be had.

Various other important Shinto and Buddhist temples, monasteries and the like, present a brilliant and facinating picture as one returns to the village proper.

The Daiya River is spanned by two bridges at the upper end of Hachiishi; the Sacred Bridge, originally built in 1638 to mark the place as that at which Shodo Shoin first crossed the stream, as the story

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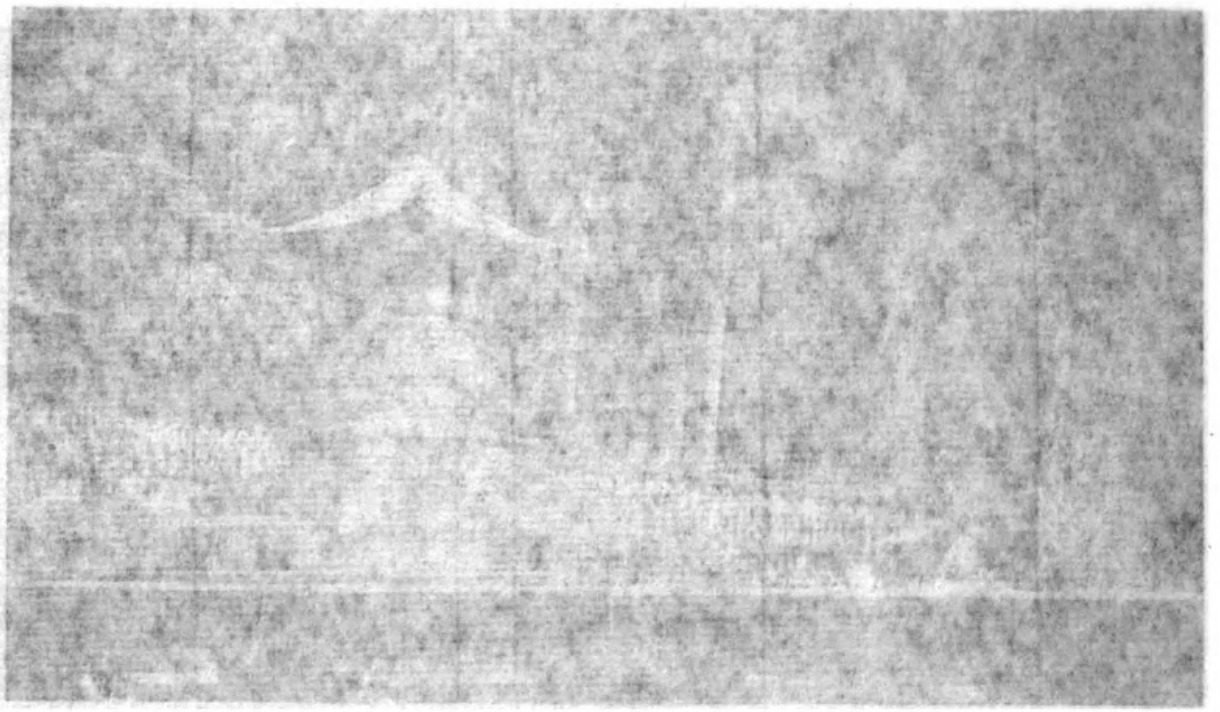

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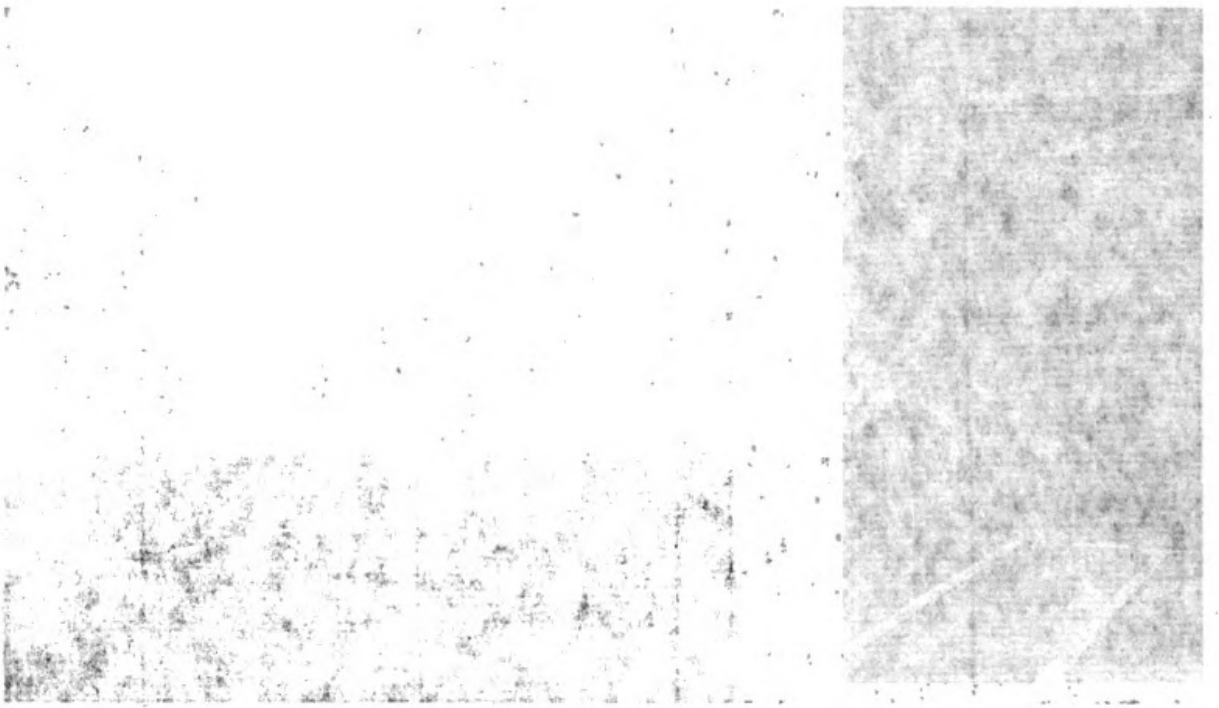

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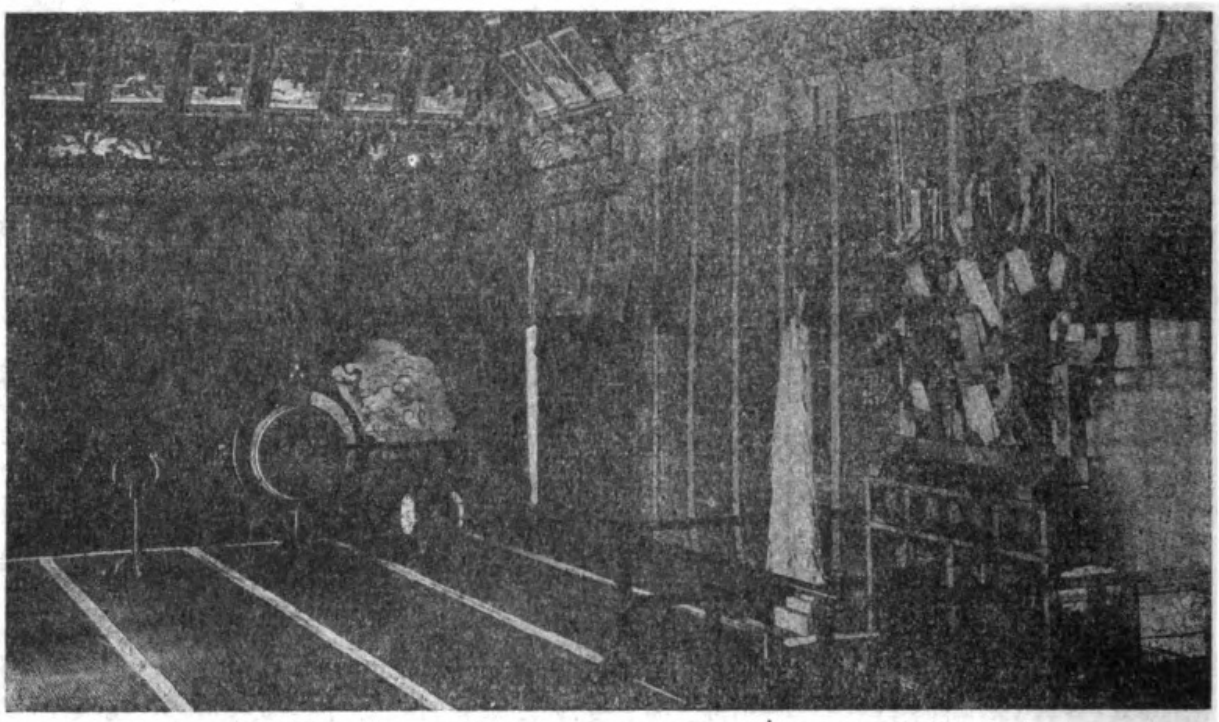

INTERIOR OF TOSHOGU TEMPLE, IEYASU'S MAUSOLEUM

goes, by means of two immense red and blue serpents thrown across for him by some heavenly being, all disappearing after his safe arrival upon the bank where he had observed them. This bridge is of the very rounding type seen so often in Japan, and is of shining red and black lacquer, its railings ornamented with metal trimmings, and is supported by massive pillars and beams of granite, similar to torii.

It has been destroyed by floods more than once, but is always restored after the same style, and is still known to the natives as " The Serpents Bridge."

In olden days, only the Shogun might pass over it, except on days of the holy festivals, when pilgrims, thousands of whom trudge their way to these sacred mountains every summer, were granted the privilege; now only the Emperor treads its consecrated arch at the time he visits this shrine, and on the occasion of General Grant's visit to Japan, as a mark of the very highest respect, the Emperor invited him to cross upon it also, but Grant's regard for the religious views of those to whom it might have seemed a sacrilege, modestly declined this Imperial favor.

An ordinary bridge a short distance from this one accommodates the traffic between the two villages, and the many daily pilgrims and tourists to these shrines.

A peculiar Nikko monument is the *Sorinto*, which stands in the Mangwanji temple enclosure not far from the bridges, to which a rising, winding way, stet of stones and steps bordered by stately cryptomerias, leads. It is a round shaft about forty feet in height, held erect by four beams penetrating it at right angles near the base and joining four smaller bracing shafts; all are of blackened copper except the base, which is of stone. The main shaft is ornamented at the top with seven flower shaped pieces, two of which are inverted, to the petals of which small bells are attached; below this on four sides are Tokugawa crests. It is supposed to divert evil, and was erected in 1643 for that purpose.

Two sacred festivals are held annually, in the most important of which the Shogun used to take part in person, as a mark of respect to the spirit of the founder of the dynasty, and was attended by a thousand followers. This festival occurs on the first of June and is still remarkable for the variety of ancient costumes worn in

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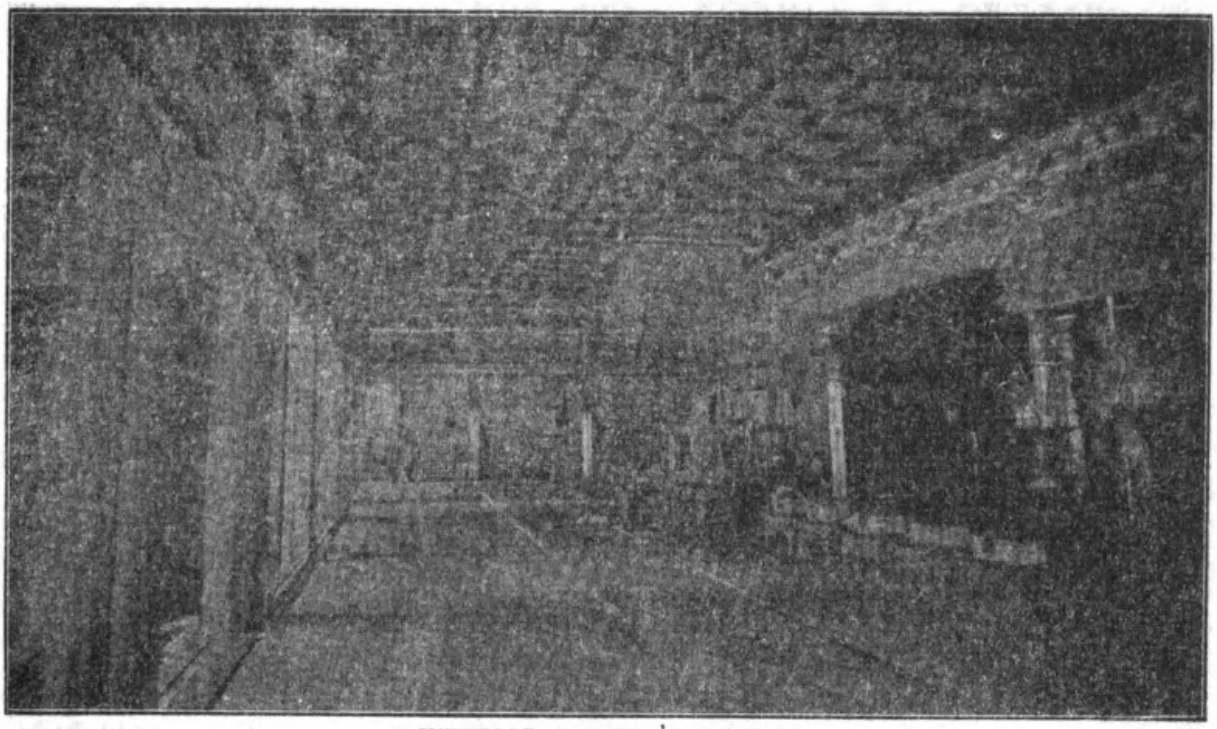

INTERIOR IEMITSU'S TEMPLE

the procession in which all the villagers appear. The other ceremonial takes place September seventeen.

Among the many other interesting features of this seemingly enchanted place, *Gammanga-fuchi* possesses charms for the curious and lovers of antiquity and natural beauty alike. Rising from the rapids of the river just above the village, a precipitous rock presents a face upon which the word *Hamman* is engraved in Sanskrit characters; this is attributed to some miraculous hand, as the position is apparently so inaccessable.

Near by, along the river bank, runs what appears to be an interminable row of Buddhas, their stony visages much changed by time, some divested of all countenance, others beaten, broken and beheaded; and many are missing from their pedestals of purity and gone in search of further fame, the most notable instance of which may be remarked in the greatest of these, which the flood of 1902 carried uninjured as far as Imaichi, where it sits in silent satisfaction in the increased veneration with which it is now regarded.

The road on the opposite side leads to beautiful Lake Chuzenji, at the foot of Nantaizan, some eight miles from Nikko, and a day's delightful excursion through a rugged mountainous country of inspiring scenery. En route, the famous Kegon waterfall, plunging into the pit of an old crater from a height of two hundred fifty feet, may also be visited, and many grand views of the gorge enjoyed. In quite the opposite direction, Kiri-furi, another beautiful falls may be reached in little more than an hour.

The streets of the two villages which constitute Nikko, are lined with small shops which cater mostly to tourist trade, and curio dealers abound. Every Japanese resort has its special product, *meibutsu*, but Nikko has two; one, which appeals most to natives, is a confection of beans, called *yokan*, and the other, much favored by foreigners, is peppermint creams, a kind not made elsewhere in Japan. Nikko is also known for furs. Being two thousand feet above the sea, and with such varied attractions and peculiar charm, Nikko is a popular summering place. H.I.H. the Crown Prince has a palace here, and two of the Imperial Princesses reside at the Choyu-kwan during the summer season. "He who has not seen Nikko, can not exclaim 'most superb!' (*kekko*)."

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THE FORTY-SEVEN RONIN

DURING the days of the Tokugawa Shogunate, when the actual power of government was held by the military authorities at Yedo, and the Mikado at Kyoto was ruler in name only, it was the custom for the Shogunate to make presents of considerable value, both in gold and various articles, to the Imperial Court, as a New Year's greeting, at the same time expressing the compliments of the season.

Envoys were soon afterwards sent by the Emperor to the Shogun with polite messages of thanks and appreciation. These envoys were received with formal state ceremony, and much attention was paid to the etiquette of the occasion, and the court nobles appointed for the purpose of receiving and entertaining the Emperor's emissaries must be well trained in all the duties appertaining thereto.

It so happened that during the reign of Higashiyama Tenno, one Kira Kozukenosuké Yoshinaka (whom we shall designate by his family name, Kira) had long occupied the position of court chamberlain by reason of his ancient and distinguished lineage, he being a descendant from the line of Ashikaga Shoguns whose grandsire was no less a person than the Emperor Seiwa. Kira's yearly pension was not large, but his rank and position were above that of the *daimyo*, and he had been in the Shogun's Court nearly half a century, already having passed his three score years. This long service had made him the highest authority on court customs, and his favor was eagerly sought by those entering upon new and strange duties, in the performance of which they must receive instruction from him.

In character, Kira was not to be esteemed; a craven, crouching to his official superiors, and arrogant in the extreme toward those beneath him in rank, from whom he demanded handsome gifts in return for his favor, the withholding of which could easily prove fatal to their interests, and this power he had long turned to his financial advantage.

This had become so well known, the requirement of monetary gifts was complied with almost as a regulation belonging to the office, and none had dared to neglect so important a requisite to the successful performance of his official duties.

But when Aasano Takuminokami, Lord of Akao, aristocrat and man of high integrity, and another noble, Kamei by name, were appointed to receive the representatives from the Mikado in 1701, they made formal calls upon the chamberlain, politely requesting his good graces, but with no thought of offering a bribe for what they desired to receive, and the chief councilors had been so tactless and miserly as to advise that there was no necessity for a valuable gift, the services of Kira being strictly official.

Kira was thus exasperated and antagonized by this lack of attention and the accustomed payment for his approval, and resolved that Asano and Kamei should pay dearly for it.

During their daily visits to receive his instructions, they suffered the greatest humiliation from Kira's insulting remarks and were subjected to all manner of ridicule, and much laughed at for their blunders, which Kira purposely refrained from correcting.

Both restrained themselves from resenting this behavior, until finally it became unbearable to Kamei, who unbosomed himself to his councilor of his intention to kill Kira the following day for his insolence and abuse; whereupon, his confidential

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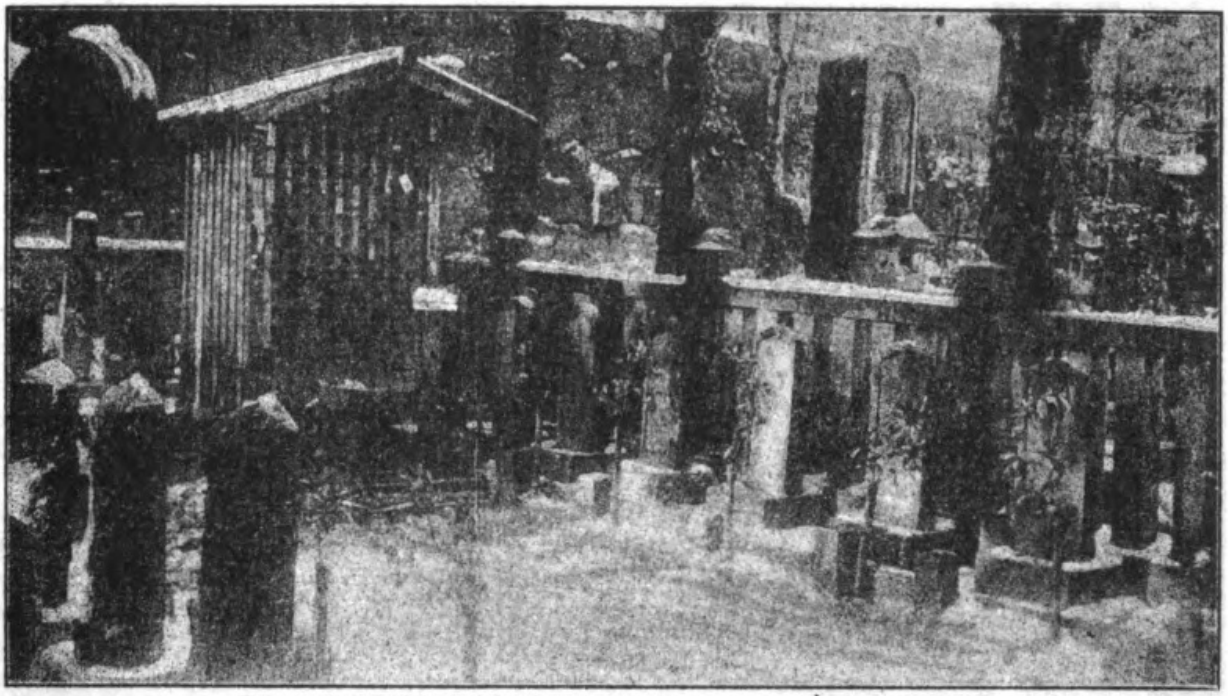

GRAVES OF THE FORTY-SEVEN RONIN, OISHI'S ENSHRINED

adviser, anxious to avoid the ruin of his master's house, conceived a plan to avert the threatening danger, by secretly taking the gift of silver neglected in the beginning, which would serve to change Kira's offensive attitude; and he was not mistaken, for after conciliating him in such a way, his master was greeted on the 'morrow with smiles and apologies for past affronts, and his anger was somewhat appeased. But poor Asano fared even worse than before, now that he alone had failed to render the accustomed dues; however, he endured it all for the sake of faithfully serving the Shogun, feeling it would all be ended upon the departure of the envoys.

They arrived in Yedo on the eleventh day of March, and three days later the Shogun, Tsunayoshi, made his formal reply to the Imperial message, this being the climax of the great occasion, and more important than all that had gone before, and for which the most auspicious day, according to the old calendar, had been chosen. But Kira had waited for this opportunity, determined to publicly humiliate Asano, who had maintained an air of such supreme indifference to his oft repeated insults, that this but further enraged the lord chamberlain.

Before the many *daimyo* of the realm, and officials of the Shogun's court, Kira now held up Asano for ridicule, declaring him too boorish to learn the duties of his office and that he was utterly unfit to appear at court on any occasion, least of all on one so important. This indeed proved the 'last straw'; Asano's hand was upon his dagger, and hesitating no longer because of court restraints he made a quick thrust but inflicted only a slight wound in Kira's head, and a second one without success, whereupon he was seized by one Hatamoto and firmly held, while the cowardly Kira fled.

Asano was at once taken in charge, disarmed and confined in the palace, the penalty against such an offense being death and the confiscation of estates, which meant the ruin of his family and retainers.

The Shogun, greatly incensed at such conduct almost in his very presence, and upon so important an occasion, ordered an immediate council to pronounce Asano's sentence, which of course was *hara kiri* (suicide by disemboweling) and to be enacted upon the following day, in the presence of two officials from the Shogun's government.

Asano was now a condemned state crimi-

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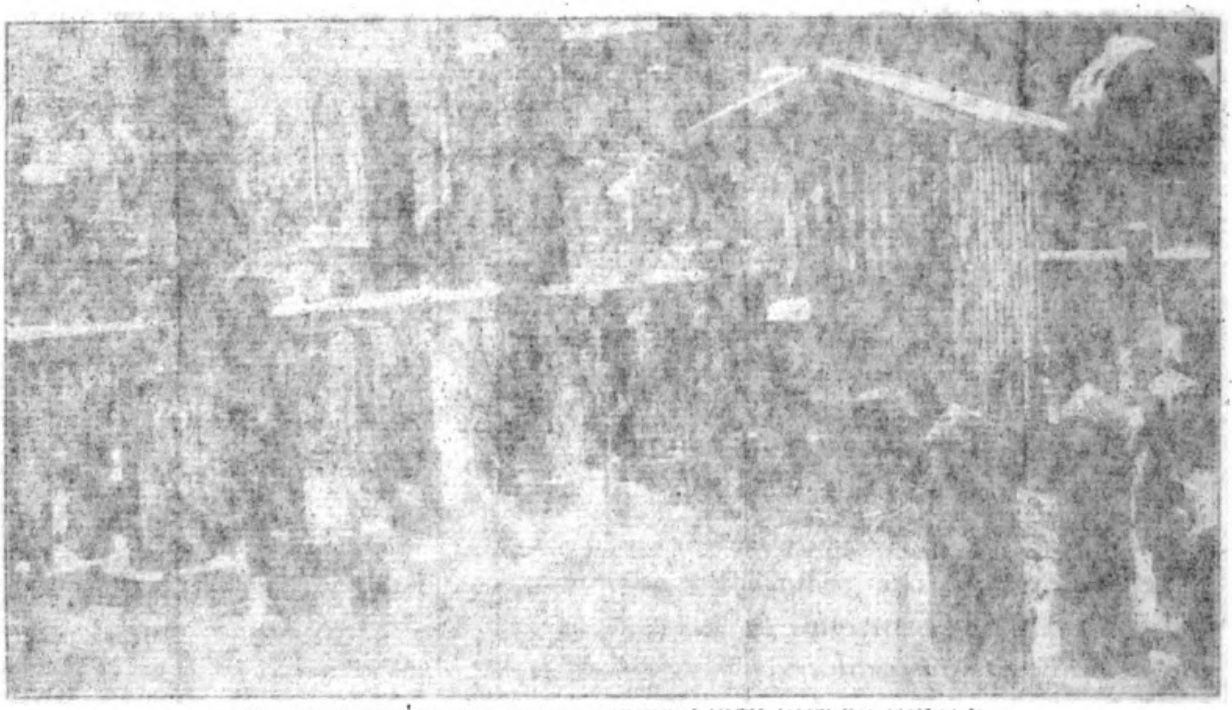

adviser, anxious to avoid the ruin of his master's house, conceived a plan to avert the threatening danger, by secretly taking the gift of silver enjoined in the beginning, which would serve to change Kira's offensive attitude; and he was not mistaken, for after conferring him to avoid a way, his master was granted on the morrow with smiles and apologies for past affront, and his anger was so much appeased that before Asano fled even more than before, now that he alone had failed to render the accustomed dues; however, he endured it all for the sake of faithfully serving the Shogun, feeling it would all be cleared upon the departure of the envoys.

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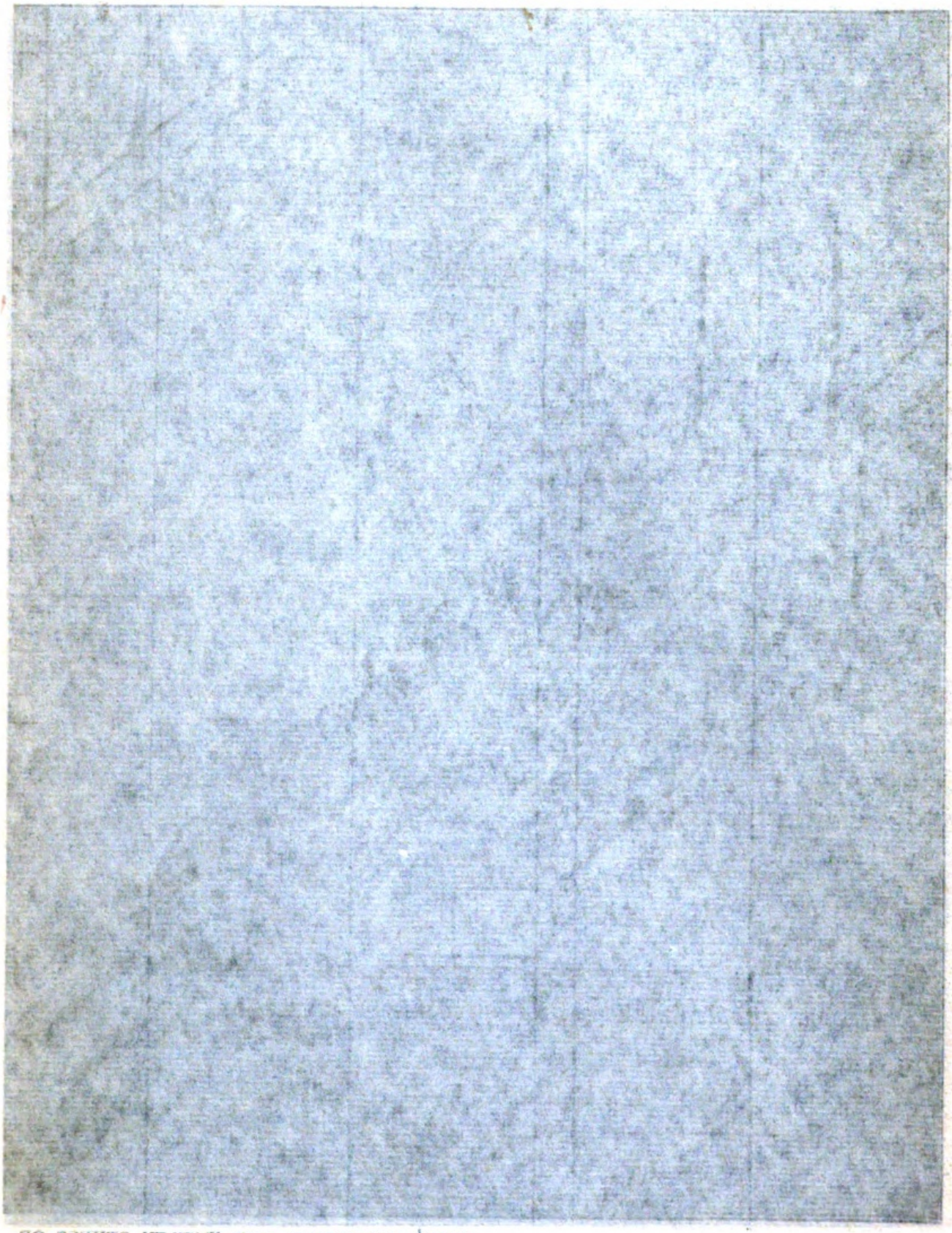

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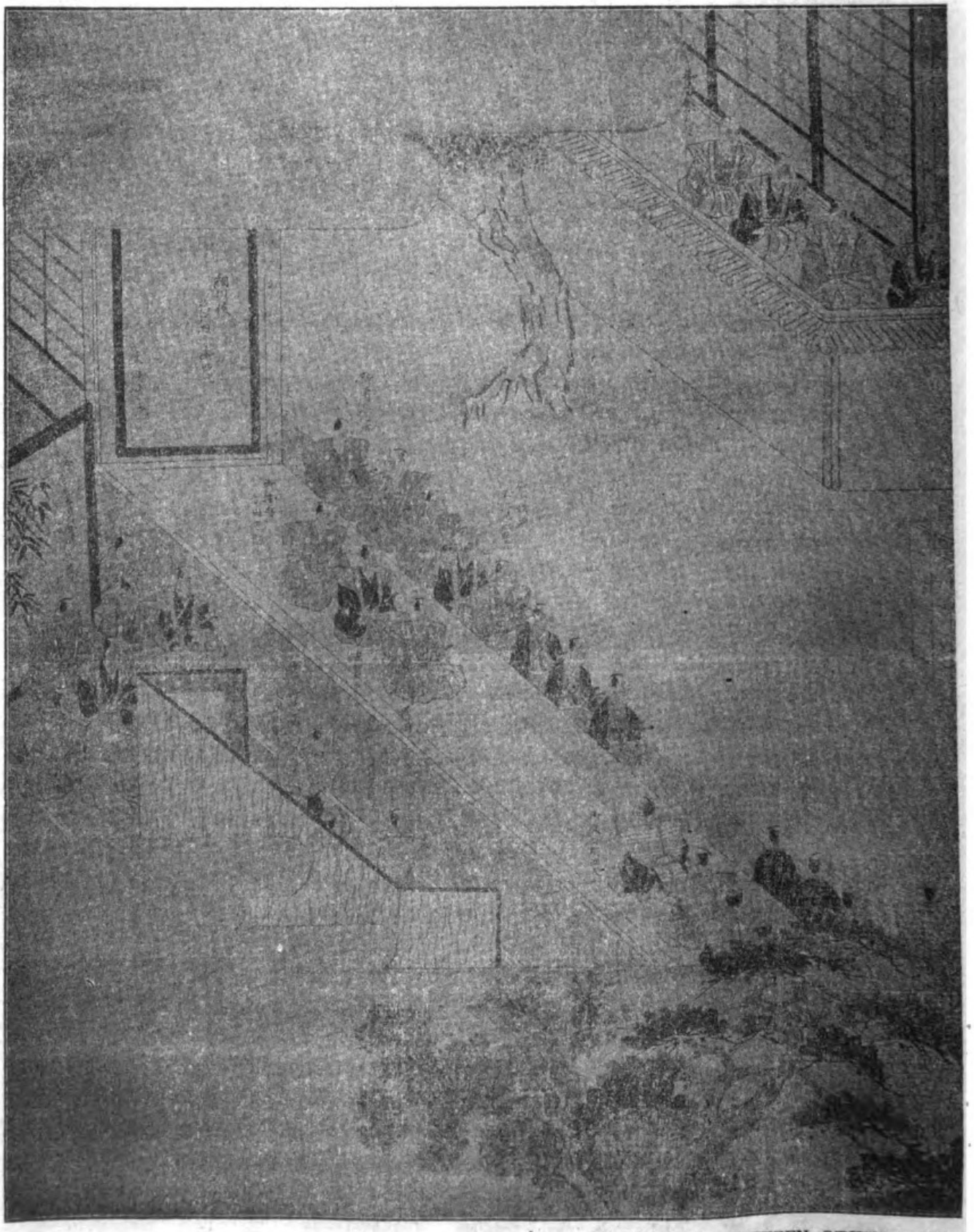
nal held in the mansion of Daimyo Tamura, but no question had been raised as to the provocation for his behavior; and Kira, a great favorite with the Shogun, was asked for no explanation.

Asano went to his death, and when the news of it reached his castle, Oishi Yoshio, the *karo* then in charge, quickly assembled his *samurai* together, some three hundred in number, and wild excitement reigned. Eventually two factions sprang into existence; one for vengeance and the sword,



OISHI'S EXECUTION, AND FIFTEEN OTHERS OF

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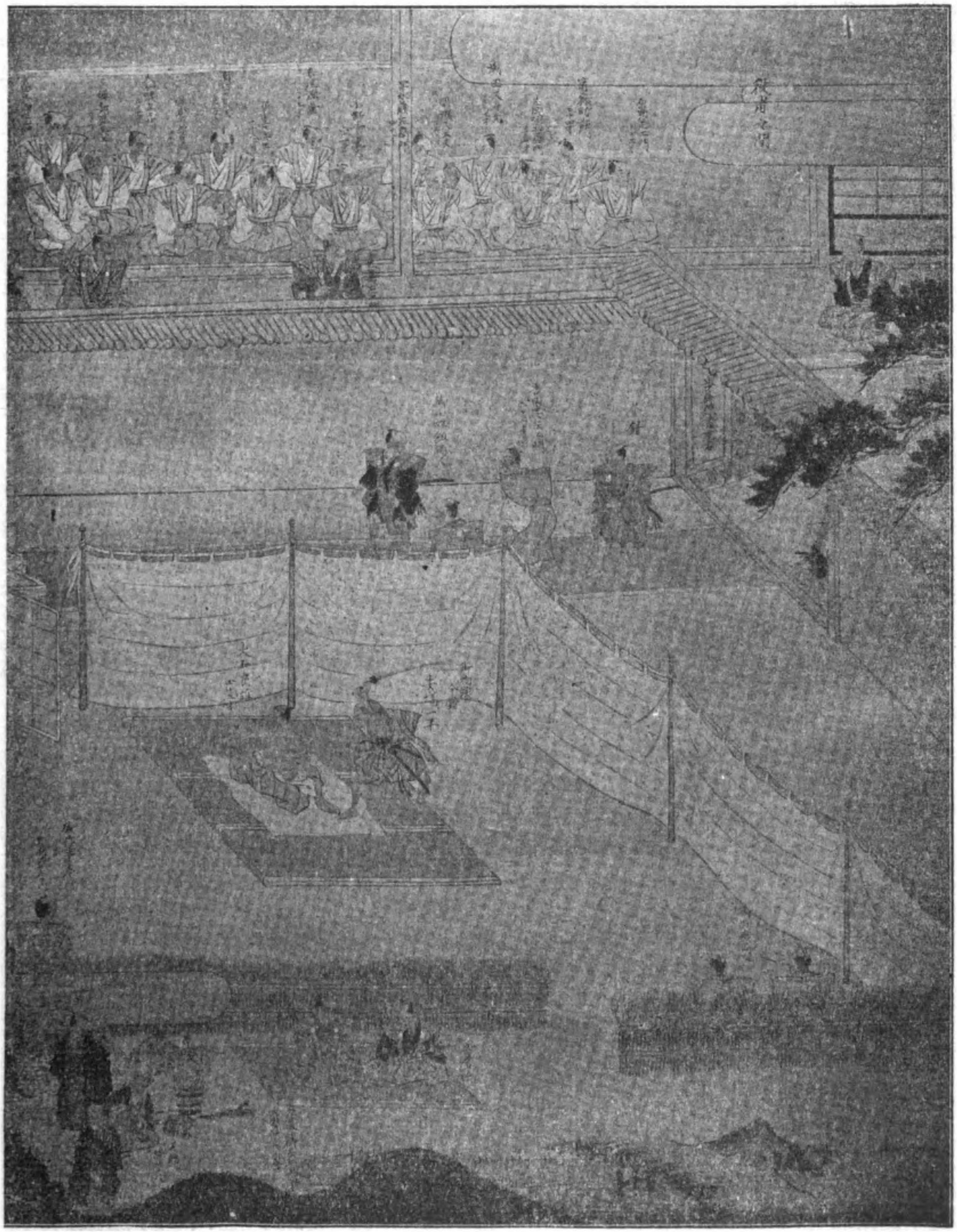
the other for yielding to the law calmly and without resistance, hoping, perhaps, through that course to make possible hereditary succession, and the saving of the castle ; the radical faction standing for demands and holding the castle, fighting to the death rather than yield their ground. Oishi stood firm as leader of the latter, and Ono Kurobei, another *karo*, was at the head of the moderates, who in reality were not willing to sacrifice their lives, and hence were following the line of easiest



THE FORTY-SEVEN, ABOUT TO MEET THE SAME FATE

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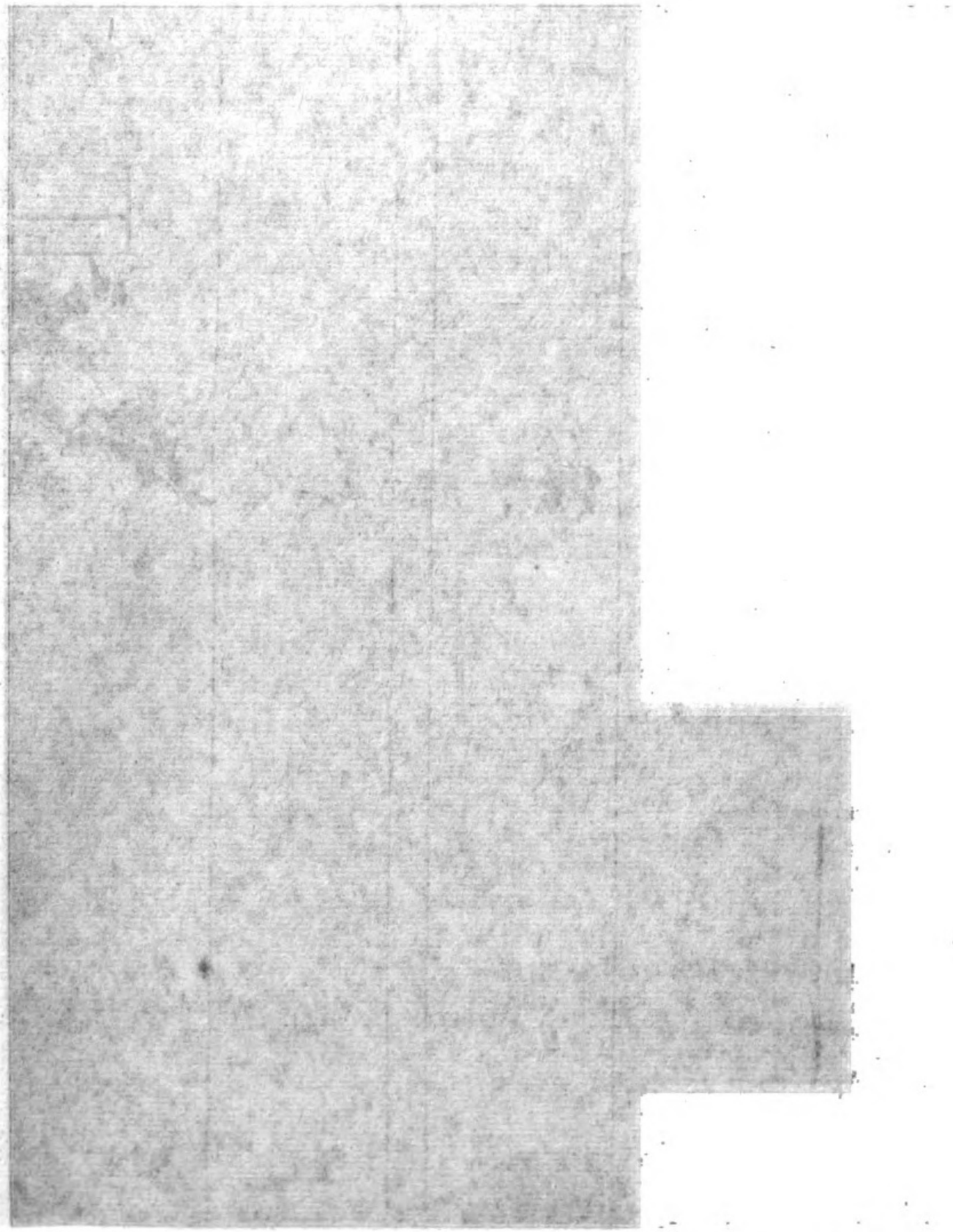

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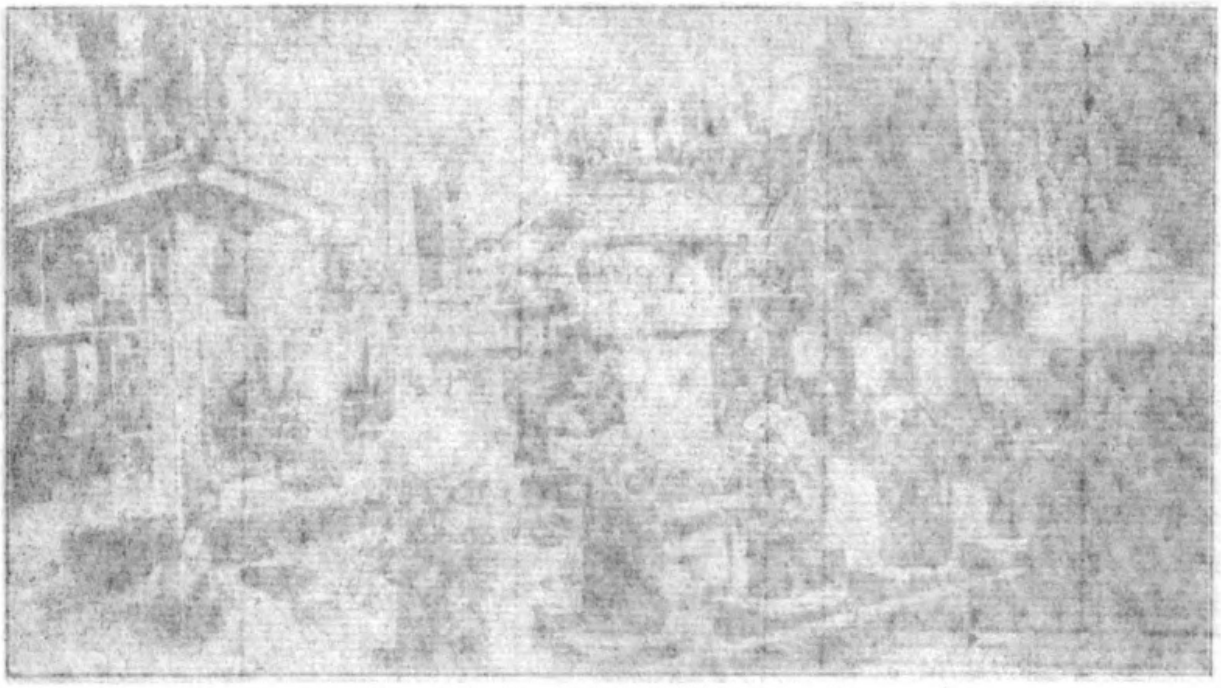

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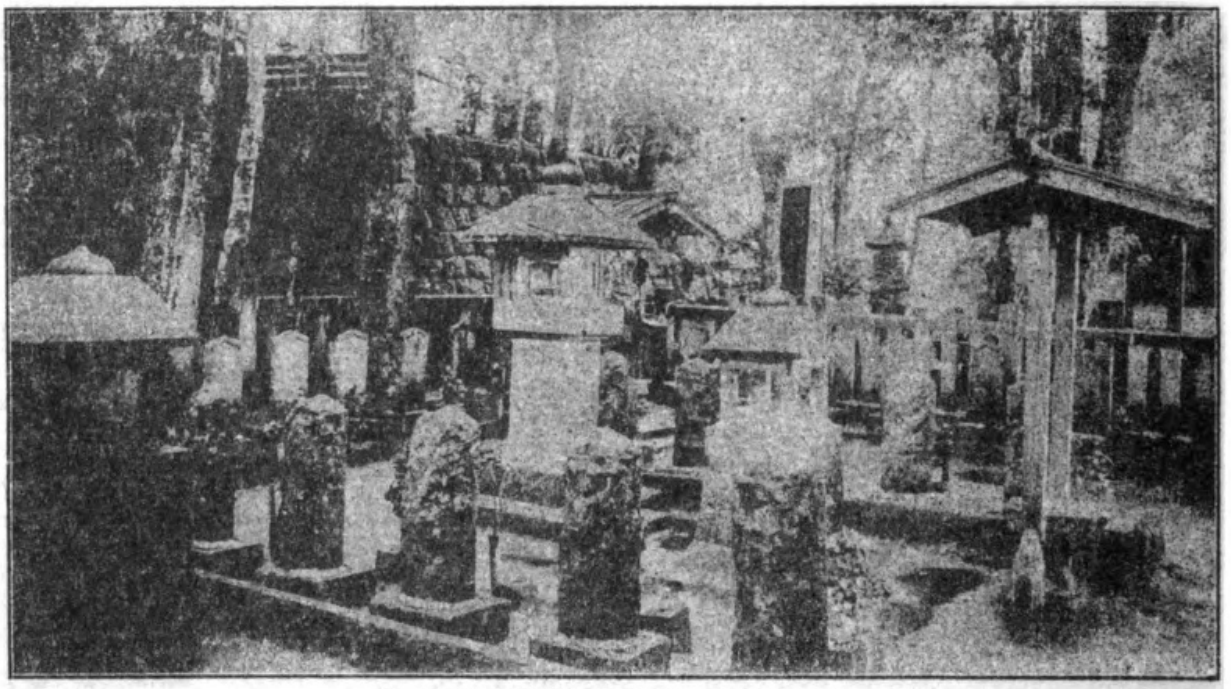

GRAVES OF THE FORTY-SEVEN RONIN

resistance, in which direction lay the chance of escape, and their number gradually gained a majority, and Oishi's followers dwindled to as few as sixty-one. But these were loyal of heart and faithful of purpose, with no thought but to avenge their master's death, and to which they pledged themselves in solemn compact.

Now too few in number to hold the castle, they accepted the plan advanced by Oishi that they should proceed in the usual way, to ask for a succession, foreseeing, of course, that it would not be granted by the Government, after which they would at least be free to seek revenge against their master's enemy, Kira.

The Government's representative arrived to take over the castle, and the gold which was hoarded in the godown was brought forth, but none knew that sufficient for his future plans had been kept aside by Oishi, who now seemingly forgetful of all his recent ravings for vengeance, betook himself quietly off to Kyoto with his family. The various conspirators dispersed in different directions, becoming *ronin*, or wanderers, since they had lost their lord, and refused to attach themselves to another master.

In the meantime Kira dwelt in fear and trembling, surrounding himself with a body guard supplied by his father-in-law, and sent spies to Kyoto to keep him informed of Oishi's movements, for him he feared most.

Oishi soon fell into bad company and bad habits, apparently abandoning himself to a dissolute life. He neglected his wife, and then divorced her, sending with her their children except his oldest son, a boy of sixteen, and put in her place a *geisha* from some public house; he even suffered himself to be found drunk in the street, to be kicked and spat upon as a most unworthy wretch. All this was glad news to Kira, who, when the high champion of Asano's house debauched and forgot his lord so quickly, had nothing more to fear, and soon sent off his guards who proved more expensive than his close hand enjoyed.

Attention being centred upon the disreputable and dastardly doings of Oishi in Kyoto, one by one had his comrades, changed in name and vocation, come unnoticed to Tokyo, several of whom had established themselves as tradesmen in the neighborhood of Kira's mansion, and on one pretext or another, had found access to his premises and acquainted themselves

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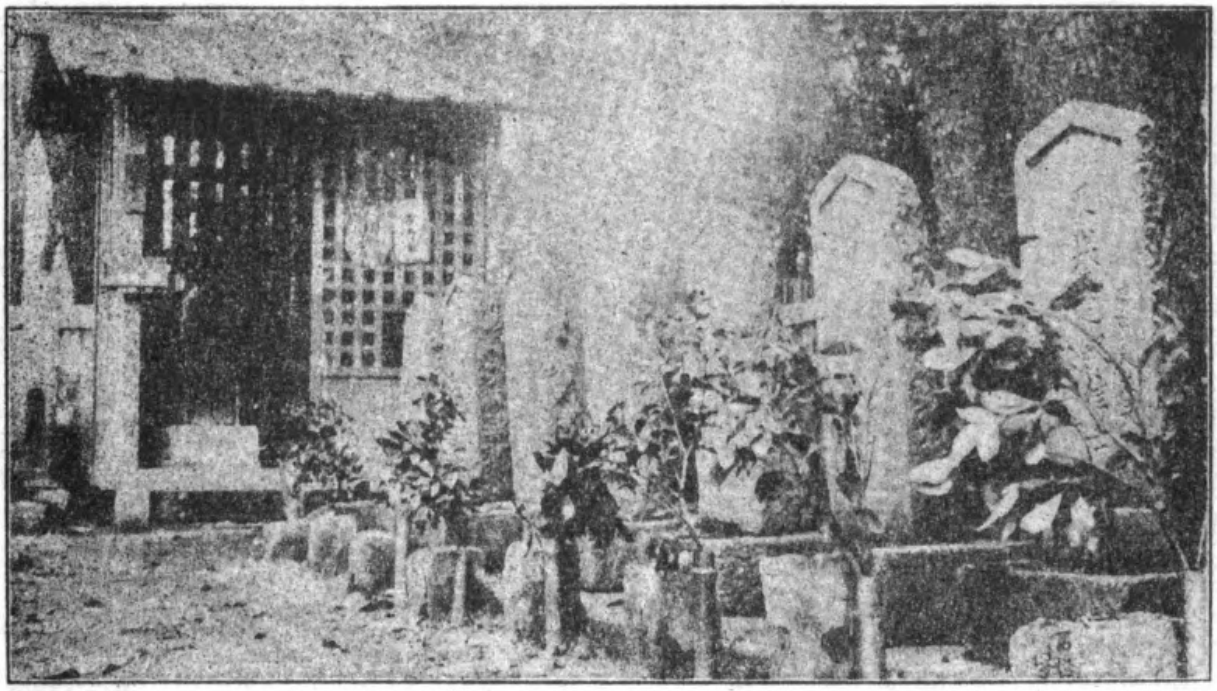

SHRINE OF OISHI'S SON, AND GRAVES OF THE FORTY-SEVEN

not only with the dwelling and all its various apartments, but learned to know the valiant and the knaves among his retainers.

Thus they but waited the coming of their leader, who had now so thoroughly deceived friend and foe alike as to his intentions, that he could easily leave Kyoto without exciting the least suspicion.

On the night of the fourteenth of December, 1702, all the members of the party, now numbering but forty-seven, were met together in Tokyo, and their hour of vengeance was drawing nigh.

It was cold and snowy, and by two o'clock not even a belated straggler was to be seen abroad, and no warning of his approaching doom reached the now unsuspecting Kira, whose watchfulness had relaxed all too soon for his safety.

No precaution necessary to the successful carrying out of the carefully laid plot had been neglected by the *ronin*. During their days of waiting they had not been idle, and preparations for the hour which had now arrived had been well, but secretly made; all were provided with crude, yet effective armour, over which they wore ordinary cloaks, and upon their sleeves each bore a white symbol, in reality his name and his late master's, that he might be easily distinguished by his fellows.

Archers were stationed upon the wall in all directions, that messengers could not be dispatched or aid; and all being in readiness, the neighbors were advised not to take alarm, as no harm would be done to them, and none feeling friendly toward Kira, no impediment was offered to Oishi's work. He had given strick orders that no helpless women nor aged persons should be touched.

They approached Kira's house in two parties, from front and back. Oishi with the foremost party succeeded in entering the court and overpowering the keepers of the lodge; Oishi, the younger, and his company entered at the rear, and soon all was wild commotion. Though many fled, there were skilled swordsmen employed by Kira who fought well and bravely, but in their hearts was not that burning, mad desire for revenge that spurred Oishi and his men to victory. When Kira's men were vanquished, the stillness of death reigned in the spacious mansion. Kira had not been discovered, and a half fear that he had escaped them filled the hearts of the Forty-seven.

Day was dawning, their searching had been vain, must they thus lose their

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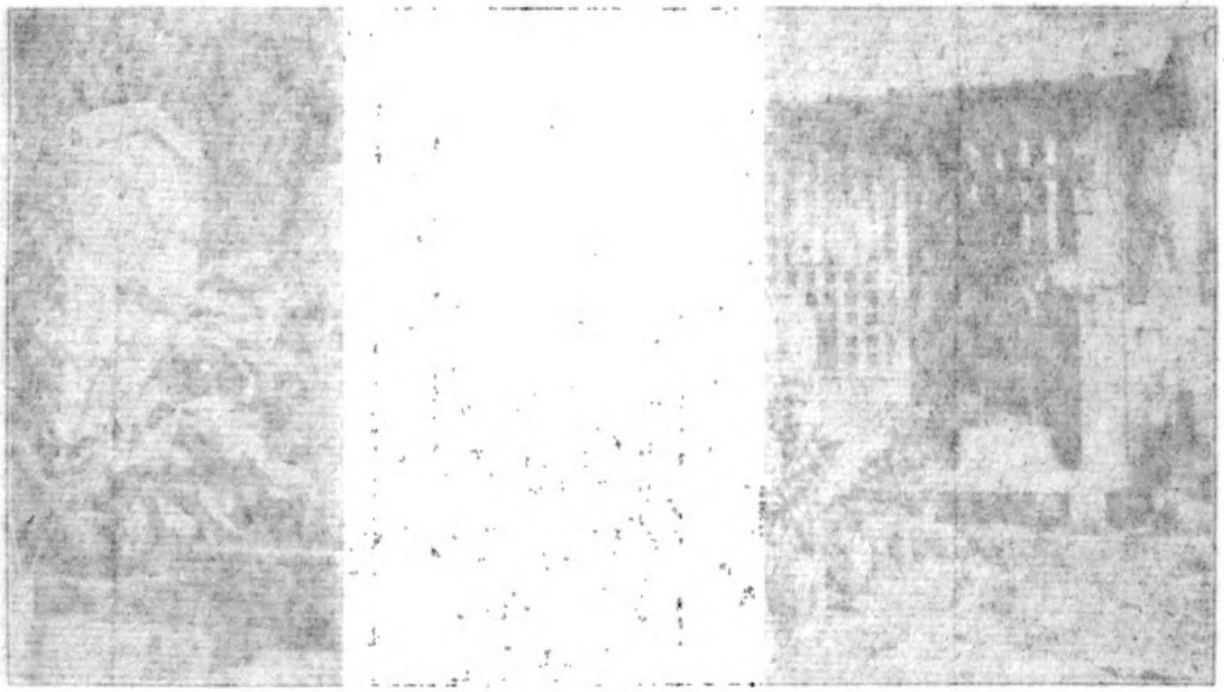

not only with the dwelling and all its various apartments, but learned to know the valiant and the knaves among his retainers.

Thus they waited the coming of their lord, who had now so thoroughly deceived his land and foe as to his intentions, that he could easily have Yoto without exciting it. [illegible]

On the night of the fourth month of December, 1702, all the members of the party, now numbering but forty-seven, were met together in Tokyo, and their hour of vengeance was drawing nigh.

It was cold and snowy, and by two o'clock not even a belated straggler was to be seen abroad, and no warning of his approaching Kira, whose watchfulness had relaxed all too soon for his safety.

No precaution necessary to the successful carrying out of the carefully laid plot had been neglected by the zealous. During their days of waiting they had not been idle, and preparations for the hour which had now arrived had been well, but secretly made; all were provided with crude, yet effective armour, over which they wore ordinary cloaks, and upon their sleeves each bore a white symbol, in reality his name and his late master's, that he might

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be at once distinguished by his fellows.

Archers were stationed upon the wall in all directions, lest a message could not be sent [illegible] and all being in readiness, the forty-seven were led to the alarm, as no time would be done to them, and non [illegible] Lord Kira, no preparation was found to [illegible] work. He had given strict orders that no [illegible] women nor [illegible] be touched.

The [illegible] in two parties, from front and back. Each with the former party succeeding at the court and overpowering the keepers of the [illegible], the [illegible], and his company entered at the rear, and soon all was [illegible]. Though strong, and there were skilled swordsmen employed by Kira who for [illegible] was [illegible] in the [illegible] was not [illegible] [illegible] his men to victory. When Kira's men were vanquished, the sullenness of death reigned in the spacious premises. Kira had not been discovered, and a brief [illegible] he had escaped it [illegible] the [illegible] of the Forty-seven.

Day was dawning, their [illegible] been vain, must they [illegible]

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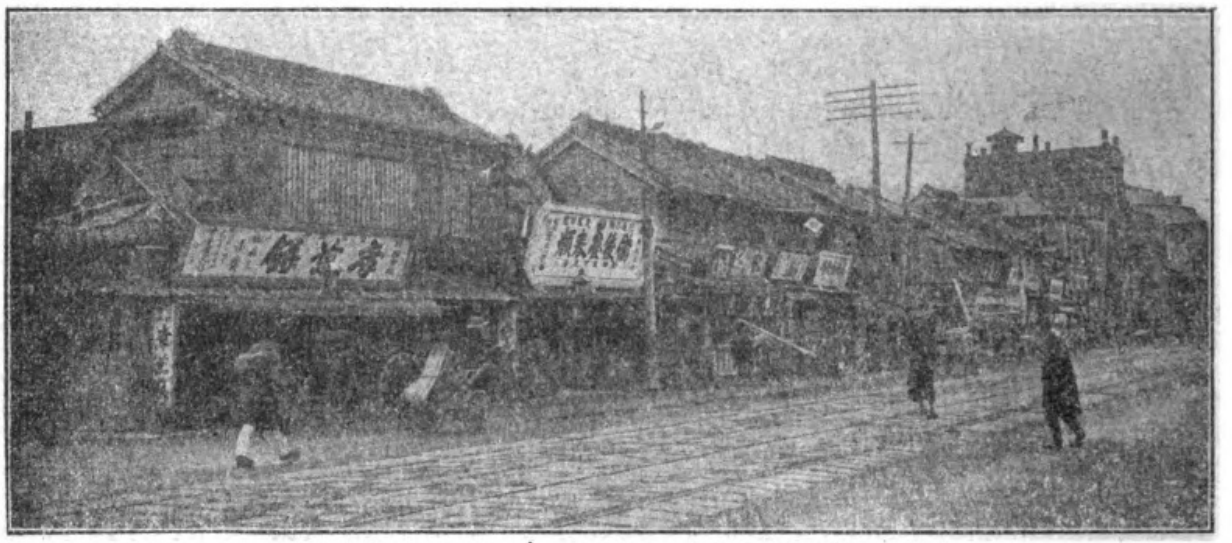

WHERE KIRA'S MANSION ONCE STOOD

quarry? Once more and still again they looked; they could not leave unsatisfied. A creeping sound! they rushed in its direction, and a *samurai* gave battle; but he fell, and close behind him stood Kira, his white hair marking him their victim. They spoke to him, but he answered not a word. At a signal they gathered quickly around, and Oishi ordered a lantern by whose light he sought and found the scar that bore testimony of the wound his master had inflicted on that fatal day.

He addressed Kira with the respect his rank deserved, announcing the Forty-seven as the avengers of their master's death, and offered him the choice of honorable death by *hara kiri*, but Kira only stood in stony stillness, until at last Oishi, seeing there was no alternative, struck off his head, and placing the point of his dagger to the throat of his victim, as was the custom in feudal days when a *samurai* had slain his enemy, the Forty-seven proceeded grimly to the Buddhist temple of Sengakuji, in Takanawa, carrying Kira's head to place as an offering before Asano's tomb, where they went through the rites of reporting the deed just accomplished. Pronouncing their names in a loud voice, they each lighted incense, and the priests of the temple were brought to read prayers, and a petition was made to them by Oishi for burial there after they should commit *hara kiri*, for that was the penalty they knew they must pay.

One of their number had been sent with messages to Asano's family relatives, to apprise them of the news. The others calmly waited orders from the Government, which shortly placed them, in four parties, as honorable prisoners in the palaces of four *daimyo*, where they were confined until February four, upon which day they committed *hara kiri* according to the law of the land, though public sympathy had earnestly sought to free them. They met death nobly and without fear.

In the temple are preserved relics of their deed, consisting of old bits of arms and armor, rags of their clothing, and several documents, in which their intention was set forth, and the receipt which was given to the priests for Kira's head, which had been returned to his family.

The Forty-seven lie near their master's tomb, and their graves are ever green with offerings from those who admire their true and faithful loyalty and more than one unfortunate has chosen this spot to dispatch himself in true Japanese fashion.

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RED CROSS SOCIETY'S HOSPITAL, TOKYO

THE RED CROSS SOCIETY OF JAPAN

THE origin of this society dates from the Satsuma rebellion in 1877. It was organized by the late Count Tsunetami Sano, Member of the Senate, and Mr. Tsuneshi Ogiu, both men who were endowed with strong benevolent and humane feelings, and at the sight of the slain and wounded were moved to bring succor to the helpless suffering. They induced others of the aristocracy, who shared the same sentiment of charitableness and sympathy for the wounded, to join them, and in consequence, an association called the Hakuaisha was formed, with Count Sano as president, and Mr. Ogiu as vice-president. In May of the same year, they obtained permission from the commander-in-chief to go to the front for the relief of the wounded. They accomplished a great deal and were much appreciated for the vast amount of good they did, but were much hampered for lack of funds. The association consisted of only thirty members at that time, and it was only by indomitable courage and energy that they accomplished the great work they had in hand. At the conclusion of the rebellion, it became evident that the temporary enterprise should be further established into a lasting organization for the benefit of humanity; consequently, in 1878, it was decided to fully equip the society into a permanent and efficient force for the relief of sick and wounded on the field of battle. Sufficient funds and materials were gathered to relieve 1,000 patients, covering a period of five months. In 1886 at the Geneva Convention, where Japan was represented, the name was changed from Hakuaisha, to that of Nippon Sekijujisha (Red Cross Society of Japan), and in May of the following year, it was entered among the International Red Cross Societies. Just previous to this, the members numbered six hundred, but after this great event the number increased immediately to two thousand. Later, a programme for the enlargement of its work and further facilities was made on a much larger scale. Unfortunately, when only half accomplished, the Chinese-Japanese war of 1894-5 broke out, which forced the Society into immediate action for the relief of the wounded. They

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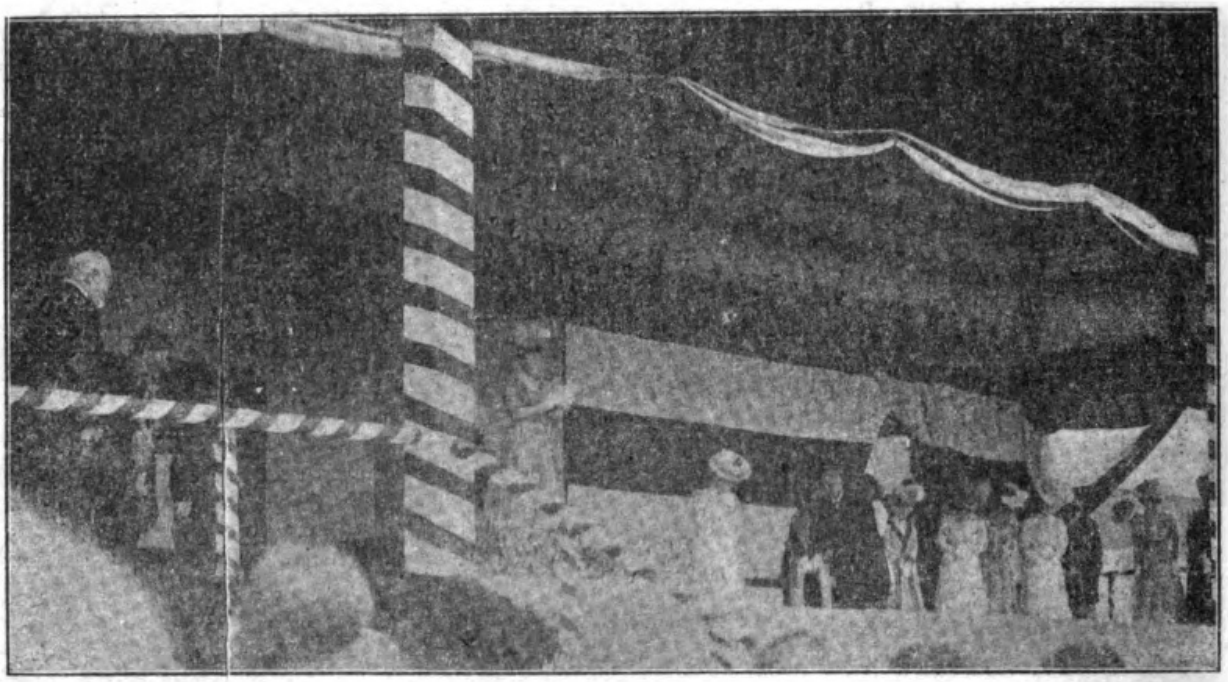

HER IMPERIAL MAJESTY, THE EMPRESS, ADDRESSING THE RED CROSS SOCIETY'S ANNUAL MEETING

putting 1,554 persons in the field to help nurse the fallen at an expense of 460,000 *yen*, caring for 101,400 sick and wounded on both sides. After the war and with this splendid record of succor, the general public became aware of its immense value, and many availed themselves of the Society's offer to enroll all those who wished to enter and help the good cause.

The Imperial Family is warmly interested in the Society, the Empress attending in person the yearly meetings, and this year gave an address which was greatly appreciated. The amounts given by the Imperial Family total 530,000 *yen*, covering various amounts given at stated times when necessary for the relief of sufferers in different calamities, hospital funds, and patients, besides a quantity of warm clothing during the cold and inclement weather. A further yearly subsidy of 10,000 *yen* is also given for the maintenance of the Society's Hospital, the site upon which it stands having been granted by the Imperial Family.

In 1901, in accordance with the stipulations of the civil law, the Society was made into a corporate judicial body. At the same time the Society's regulations were proclaimed by means of the Imperial Rescript, consequently the status of the Society became more stable and defined, and they built two hospital ships, the Hakuaimaru and the Kosaimaru. In 1902, when the Boxer troubles broke out in North China, the Society immediately fitted these vessels out and sent them to Taku, where they did splendid work under the supervision of the combined fleets of the different powers and gained the admiration of all. They accommodated a total of 2,500 persons, among whom were a few French and Austrians.

The 25th Anniversary was celebrated with great eclat and pomp, and every endeavor was concentrated upon increasing the number of members, and since that time a programme was planned by which it was proposed to increase the capital to 15,000,000 *yen*. On the eve of this great realization, the Russian war broke out. The Society at once placed the two hospital ships in commission, a transportation corps, and 148 relief parties, dispatching 5,170 persons in all, for the various needed services in the several fields of duty, taking care of 820,000 sick and wounded, 20,7000 of these being Russians.

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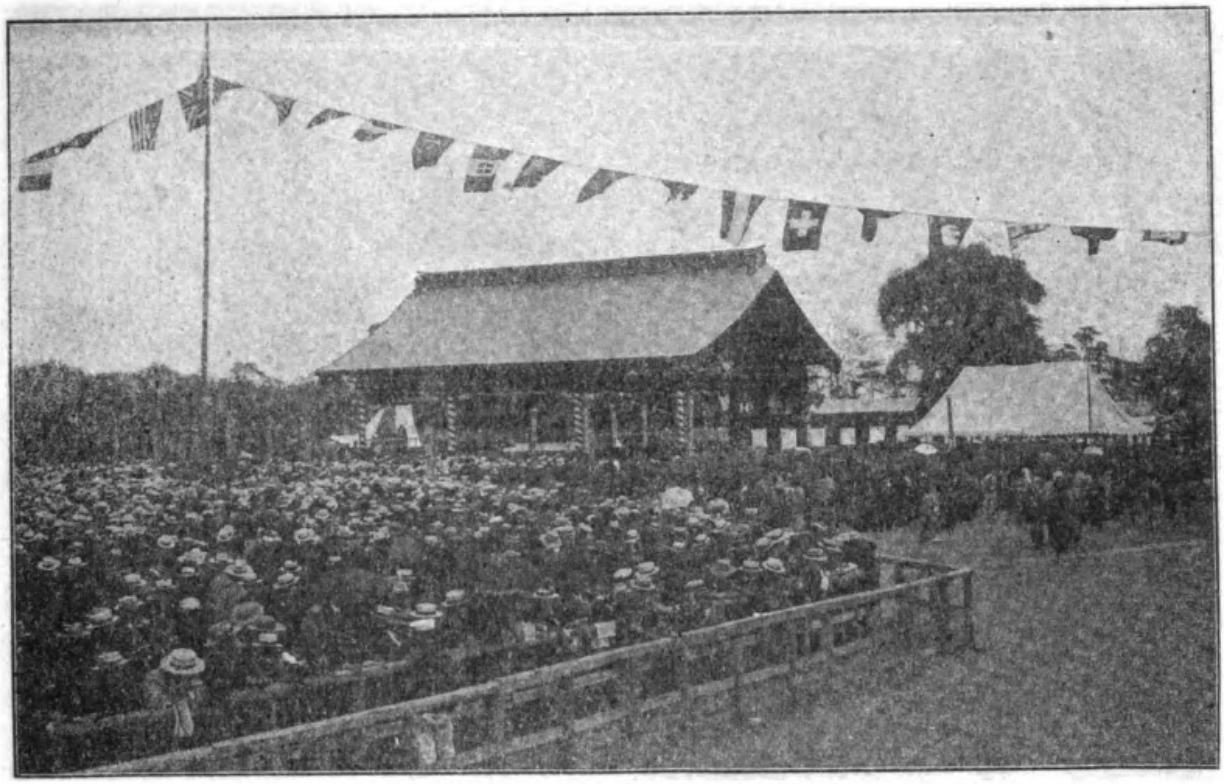

RED CROSS SOCIETY'S ANNUAL MEETING AT HIBIYA PARK, TOKYO

The work lasted two years and in that time 5,140,000 *yen* was expended exceeding all previous records.

The Society also renders great aid in time of disasters such as fires, floods, earthquakes or those produced by tidal waves. In these misfortunes they have given assistance to over 30,000 individuals.

At the time of the San Francisco earthquake, and the Calabria earthquake, in Italy, the Society called for subscriptions and sent funds collected to both of the distressed localities.

One of the exceptional features of this Society is its extensive membership ; any person, on application and acceptance, may become a member, and thousands are glad to contribute the annual fee for this philanthropic purpose.

A special badge is given to those elected, which is in the form of a medal and is quite decorative in its general appearance; it was specially granted by His Majesty the Emperor, and is worn on public occasions only, or with full-dress.

The membership is divided into three sections; honorary members, of which there are forty-seven, consisting mainly of the Imperial Household; special members, numbering 16,227 persons, who have either rendered special services or have made a donation of 200 *yen*. In this class are included those who have given 1000 *yen* or more towards the Society; these, together with those who have rendered signal service to the Society, have conferred upon them a special decoration of merit, which has the Imperial sanction and is much prized. The third class, of regular members, consists of all persons giving an annual subscription of from 3 to 12 *yen*, or those who make a single donation of 25 *yen*; of these there are 1,509,644.

There is one head department and forty-eight branch departments; these branches are again subdivided into 684 committees, which are again subdivided into 12,205 sections.

His Imperial Highness, Prince Kanin, is honorary president, Marquis Matsukata, Member of the Privy Council, is president, Viscount Hanabusa and Baron Osaga are vice-presidents.

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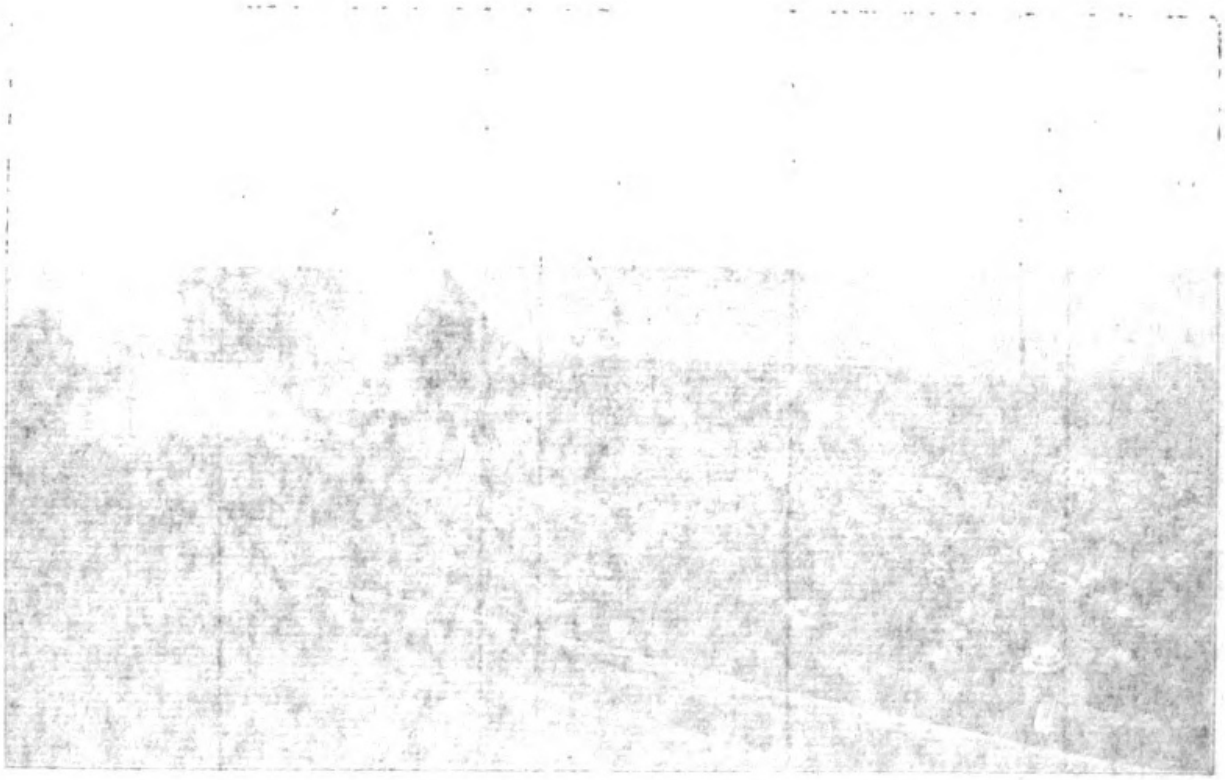

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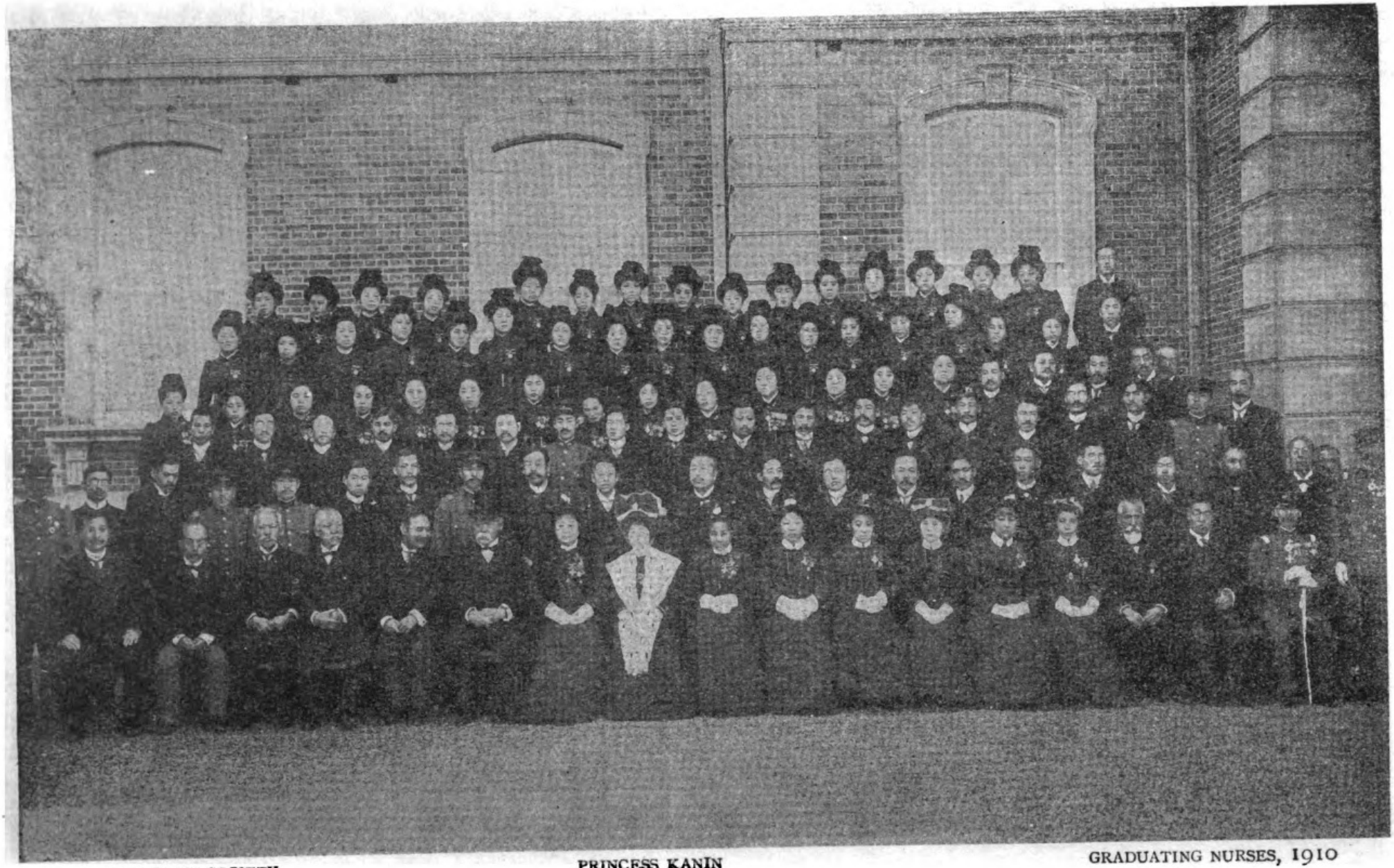

RED CROSS SOCIETY PRINCESS KANIN GRADUATING NURSES, 1910

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Branch departments are established in Taiwan (Formosa), Karafuto (Saghalien), Chosen (Korea) and at Liatung. There are also branches established in foreign countries; but all of these organizations are carried on somewhat differently from those established in Japan proper.

A Benevolent Ladies Nurse Society, which was inaugurated in 1887, is now attached to the Japan Red Cross Society; it is composed of the Princesses of the Imperial Family, and many other ladies of rank and position. The object of this society is to promote the practise of nursing in time of peace and to assist in the relief work in time of war. The honorary president is Princess Kanin; the president, Marchioness Nabeshima. The membership numbers 10,200. During the Russo-Japanese war they rendered signal service, and much of their time was devoted to preparing bandages and to visiting the sick and wounded in the hospitals.

The regulations of the Japan Red Cross Society were promulgated by an Imperial ordinance in 1901, by which the business, obligations, privileges and government of the Society, and limitations of each were defined. During the current year, they have been revised and amended, as a result of which the ministers of the army and navy stand in a supervising relation to the Society, and the president and vice-presidents are appointed by the Emperor, upon recommendation from these ministers.

Members of the Relief Corps are subjected to military discipline while serving in time of war, the same as the sanitary corps of the army or navy. The privileges accorded the Society by special regulations are that Government transports carry their corps and materials for relief work in time of war, and extend their officers and men the same honor and treatment as tendered Government officials and men.

Hospital ships and trains are provided by the Society for their Relief Crops which also assists in both army and navy hospitals. There are 124 nurse parties of women, and 39 composed of men; the total number of the Relief Corps at present is 3,890, which is only about half the required standard, but efforts are being put forth to increase the deficiency, and it is hoped it will be accomplished shortly.

In order that those composing the staff should be thoroughly well trained and ready for efficient service, the society established its own training hospital in 1906, which has proved a great success. The head nurses are chosen from among the most proficient of the graduates, after a term of three years hospital training. In time of peace the hospital renders service to the general public, and accommodates a number of charity patients. Ten other hospitals have been established by Branch Departments, the object and service being about the same as above mentioned. The two hospital ships rendered conspicuous services during the Boxer troubles and the Russo-Japanese war, in the transportation of a great number of sick and wounded. The construction of two other ships of 5,000 tons each is now under consideration.

In 1903 a programme for the accummulation of a consolidated fund of 15,000,000 *yen* in ten years was decided upon, and as 11,140,000 *yen* of that amount has been collected, it is hoped that the total fund will soon be an accomplished fact. This fund was not drawn upon in the recent war, the 5,140,000 *yen* expended by the Society being from its yearly income.

The Society is increasing very rapidly, and by its increased exchequer is in hopes of furthering its philanthrophic work. Its membership now numbers 153,000 and has accummulated 15,880,000 *yen*; consequently it is felt to be on a thoroughly sound footing with no fear for its stability. A large number of foreigners are counted in its membership.

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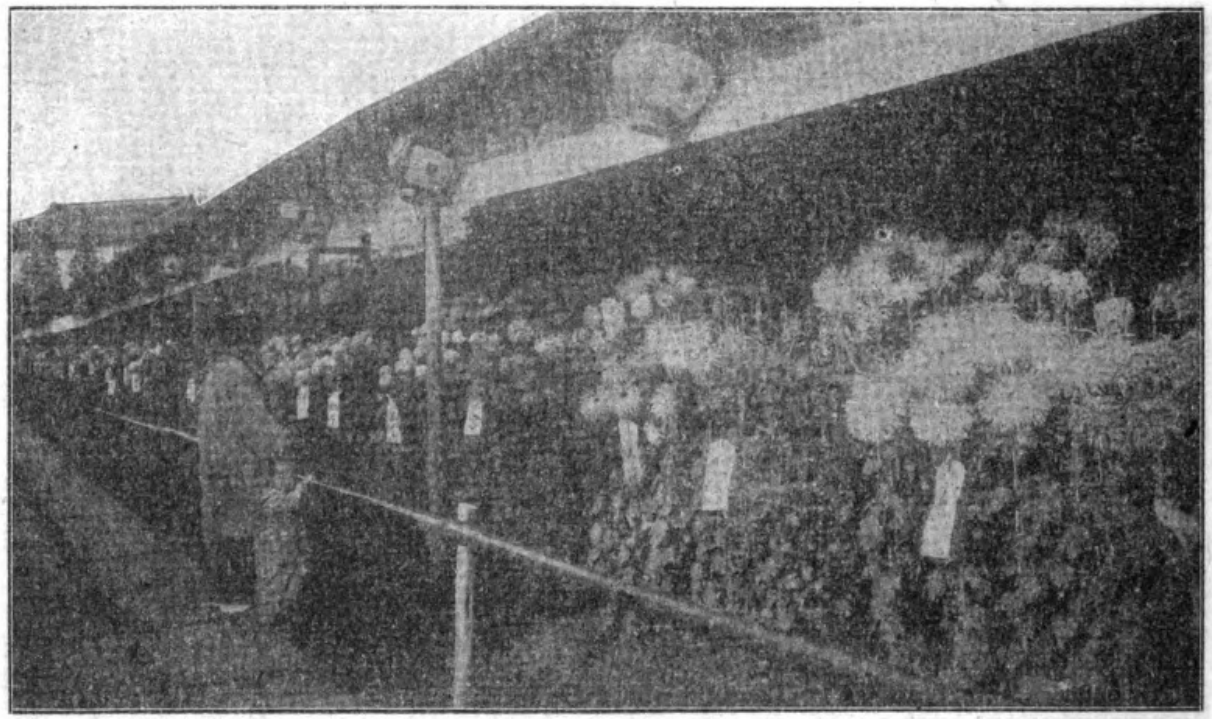

PRIZE BLOSSOMS

CHRYSANTHEMUMS

(KIKU)

THERE is no authentic record as to when the chrysanthemum was introduced into Japan. The supposition is that it was brought from China about 805 A.D.; but there are some who argue that it was brought from Korea about 313 A.D.; and still a few who claim it as a native of Japan. But the most popular and generally accepted theory is that it was introduced from China, as history confirms this theory to be the most correct.

In strict accordance with an old custom in China supposed to have been first observed in Japan during the Enryaku period, 782, A.D., on the ninth of September a special function is held by His Majesty, the Emperor, to which are invited the aristocracy, the highest dignitaries and the diplomatic corps. The ceremony consists in a vase of chrysanthemums being placed in front of the Emperor, and dipping chrysanthemum wers in *saké*, which is drunk for good luck, as the ninth day of the ninth month is supposed to be one of great ill-luck, and the drinking of chrysanthemum *saké* is supposed to avert any calamity from such an ill omened date. It is positively claimed by the Japanese of to-day that much misfortune has been turned aside by this ceremony, hence the strict adherence with which this Imperial function is kept yearly. It has been practised in China from time immemorial.

The sixteen petalled chrysanthemum is used as the Imperial Crest, but just when the flower was adopted as a crest by the Mikado seems to be somewhat clouded with uncertainty; however, history tells us that the Emperor Gotoba, 1186 A.D., was very fond of swords, and often personally assisted in forging them, and on one of these occasions imprinted a sixteen petalled chrysanthemum on his sword. This Emperor also placed the symbol on other articles, especially those used in the

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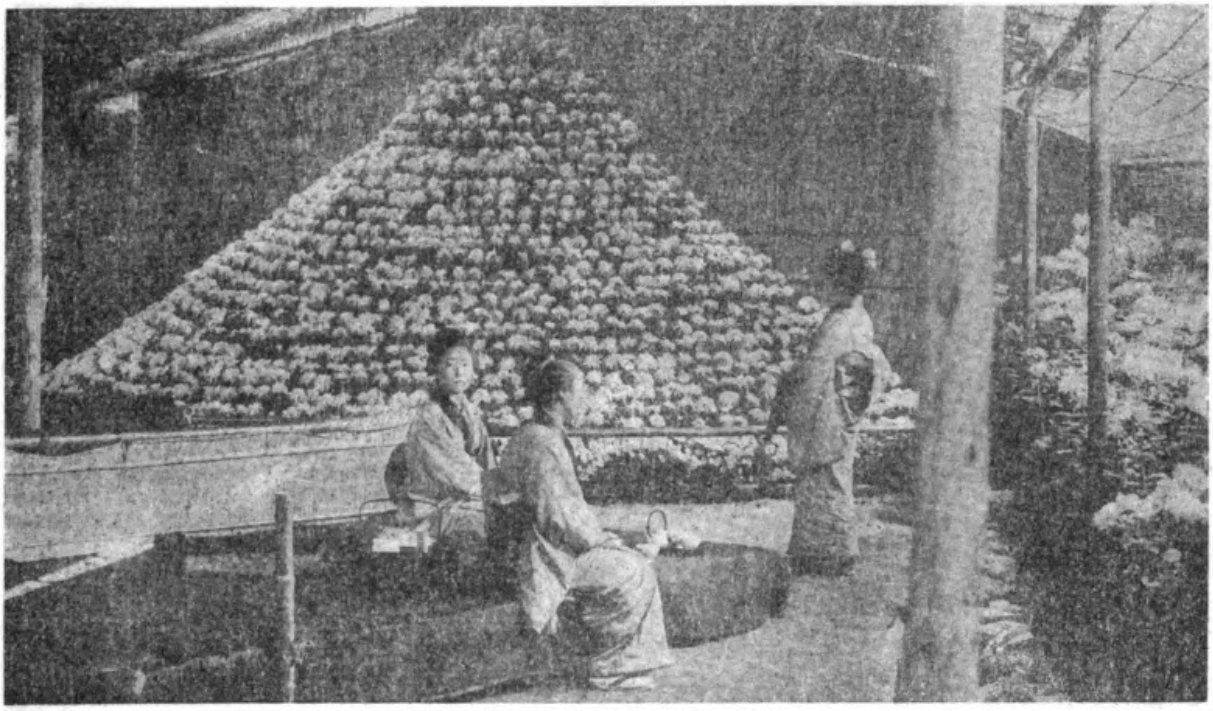

ENJOYING THE EXHIBITION

household, no doubt the idea being to bring good luck. However this may be, accurate records are wanting to substantiate the story. The next we hear of it is in 1560 A.D., when Emperor Ogimachi rewarded a *daimyo*, Mori Motonari, by allowing him to use the chrysanthemum crest. This unusual favor was granted for the handsome present of gold he made the Emperor at the ceremony of his accession to the throne.

In 1868 A.D., the Government issued a public proclamation forbidding all persons to use the sixteen petalled chrysanthemum in any way whatsoever. And in 1869 A.D., another order was issued forbidding all shrines to use the same, excepting those at Ise, upper and lower Kamo, and the Hachiman Shrines. All other shrines which had been accustomed to use this symbol were ordered to send in to the Government full particulars and await its decision. In 1870 A.D., it was ordered that all members of the Imperial Family should use the sixteen petalled chrysanthemum with two leaves, as the family crest, although it was formally fixed upon by an Imperial decree at the Restoration.

From the above introduction it will be seen that the chrysanthemum has held a very sacred place in the heart of the Japanese, whose reverence for it has been greatly increased by its being adopted by the Emperor and his family as their crest; hence great attention, thought, patience and unlimited care have been bestowed on this plant for cultivating, developing, enlarging and beautifying its species.

The method of forcing and encouraging large flowers is by grafting, but accentuation and further enrichment of color is done by a well studied system of enriching the soil, the base of which is human excrement, the component parts for the chrysanthemum being a mixture with rice bran, wood ash and water in a proportion of one to two.

The chysanthemum is divided by floricultuists into six classes; *atsumono*, those that are heavy and thick with petals and last the longest; *kuruimono*, different varieties which have their petals in discordant order; *ichimonji*, varieties with large blossoms, the centres of which are crowded with small petals; *kegori*, a peculiar variety that have small hair-like attachments to the ends of the petals;

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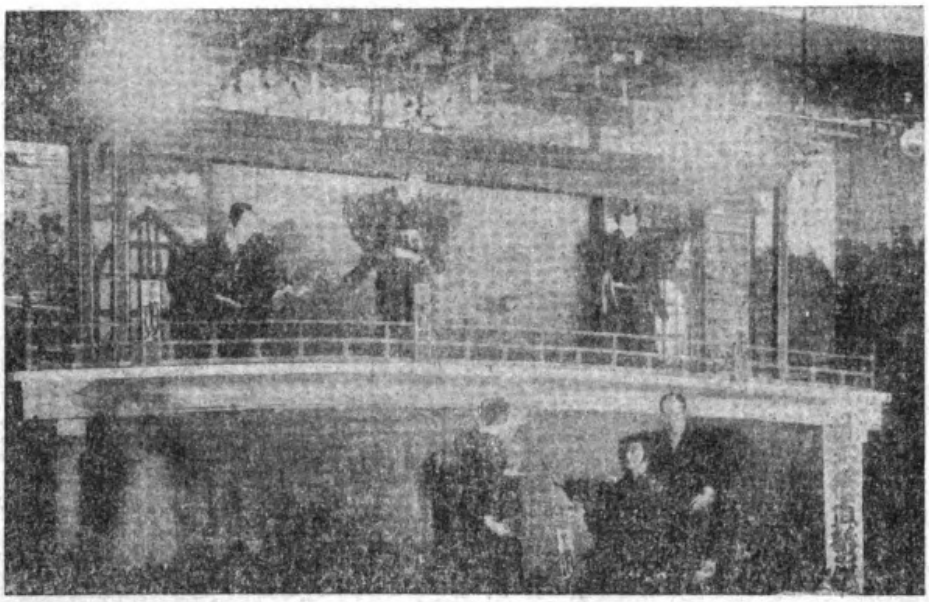

CHRYSANTHEMUM FIGURES OF NOTED ACTORS

hosomono, those that have small hair-like petals; *choji*, a variety with large centres that take the form of a T.

The Japanese names given to the varieties are rather arbitrary; as for instance the Shokkono Nishiki, in its literal translation means Crimson Brocade, Shoku being the name of a locality in China celebrated for the production of a beautiful brocade; white, snowy heron, white waterfall, wild lion etc.—each of these being given for the general appearance or suggestive similarity of subject which it is supposed to resemble, either in the conformation of the petals, or color, or possibly both. For instance, the white water-fall has long, white, silvery petals that droop, resembling water falling in a cascade.

There are a great many varities, but one can classify the floriculturist's aims in three general divisions; that for quantity, irrespective of size; that for color, richness or variation; and last for size.

This plant is not multiplied from seed, but by the separation of its roots; this is usually done either in the beginning of December or the first ten days of May. The winter separations are buried in earth devoid of any moisture, and a spot chosen that is well exposed to sunlight, the very finest plants being cultivated in pots of various sizes according to the desire and wishes of the cultivator. When a large quantity is required, the plant is subjected to many decapitations; for instance when it has attained a growth of several inches, it is cut; the main stem then ceases to grow, but sends out shoots, which attempt to rise to maturity; these again are cut after attaining several inches in height, which process is repeated according to the number of flowers required, which may run from one hundred to a thousand or more. Each stem will only bear one flower, but the flowers are quite insignificant in appearance; quantity, not size nor color, being the main object.

These plants are specially cultivated for the purpose of training them into the multifarious forms in which the Japanese so delight, such as boats in full sail, square terraces, fans, baskets and pyramids of various shapes; infact every conceivable shape in which it is possible to gradually train and bend every stem of the plant, which is done with the utmost and assiduous attention; each stem being held in position, if a bent one, by wiring; or if straight, or slightly curved, by a slight bamboo rod.

Perhaps the most curious sight is to see these plants trained through a wire frame in the form of a human figure, clad in various styles, allowing the blossoms to form the costume. Masks and hands are put on these figures to give them a life-like appearance, and they are generally made to resemble notable actors. During the autumn, exhibitions

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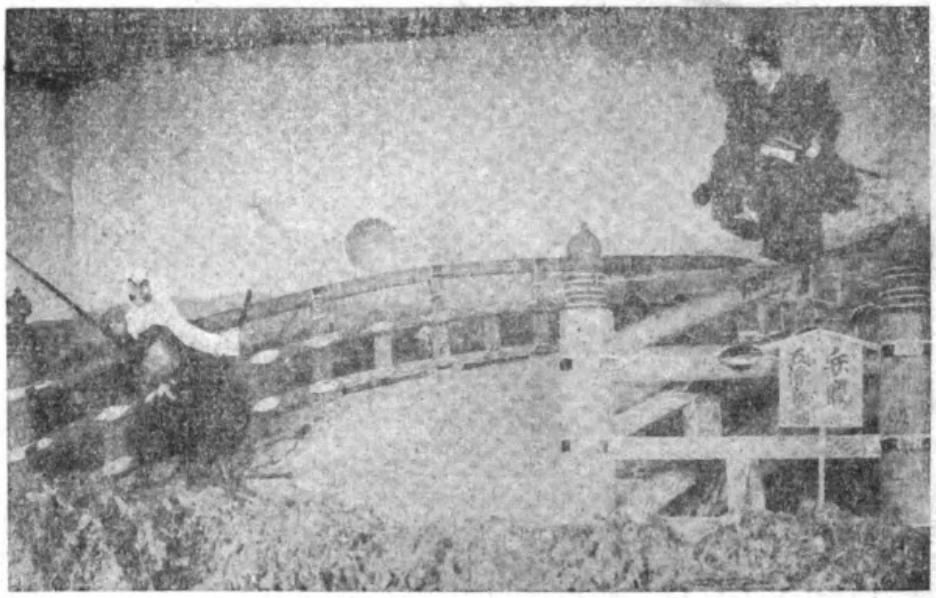
are given of set scenes made up of these figures, with additional theatrical renditions of movable scenery and other lay figures. Some of these exhibitions are quite elaborate and highly patronized by the middle and lower classes.



POPULAR SCENE WITH CHRYSANTHEMUM FIGURES

Strange to say they take more pleasure in these exhibitions consisting of a multitudinous quantity of small flowers, than in various shows given in the parks, of larger, finer and richer flowers; they much prefer small buds to the full blown flower, and this taste is expressed at all times of the year for all flowers, and is catered to by the street vendors who do not find such ready patrons for the flower as they do for buds.

The most noted places in Tokyo for these shows are at Medzu and Dangozaka, both close to Uyeno Park. They are also given at the Wrestling Coliseum at Honjo, and sometimes this exhibit is transferred to Yokohama. It is at Dangozaka that we see the cultivation of the chrysanthemum in all its varied states of growth, its pruning and training into the various fanciful forms desired; the most valuable and select in pots, others in masses in the ground, and lastly those wonderful figures of actors in the many poses to depict some certain part in a play, and all made of chrysanthemums! A great show of the national flower where one sees the blossom from the smallest size to the largest; from the close and solid centre to the long straggling petal. If the belief that this flower has the property of prolonging life by the sipping of its nectar, then the Japanese should surely enjoy a long and peaceful life, in return for their wonderful devotion and care.

The finest flowers, both for size and color, are shown at the Emperor's autumn Garden Party, at the Aoyama Palace Grounds. This is given yearly, and foreigners may receive an invitation through the courtesy of their nation's ambassador. Advantage is taken of these occasions to present foreigners, so chosen, to Their Imperial Majesties, who preside, with other distinguished members of the Royal family. The exhibition of flowers is first seen by the Emperor and Empress and their suite, then guests enjoy the sight. A few of the plants are cultivated in square, round and pyramidal forms, but the majority run up in their natural way, and much care is taken with each stem, to give it proper support. They are usually fine flowers, exquisite in color and of many varieties.

Some of the public parks show special exhibitions for the enjoyment of the general public as the Japanese are a flower-loving nation.

Many of the nobility take special interest in the cultivation of these national flowers, notable among whom are Count Okuma and Count Sakai. The late Viscount Sone (former Resident General of Korea) was counted among the experts in the training of chrysanthemums.

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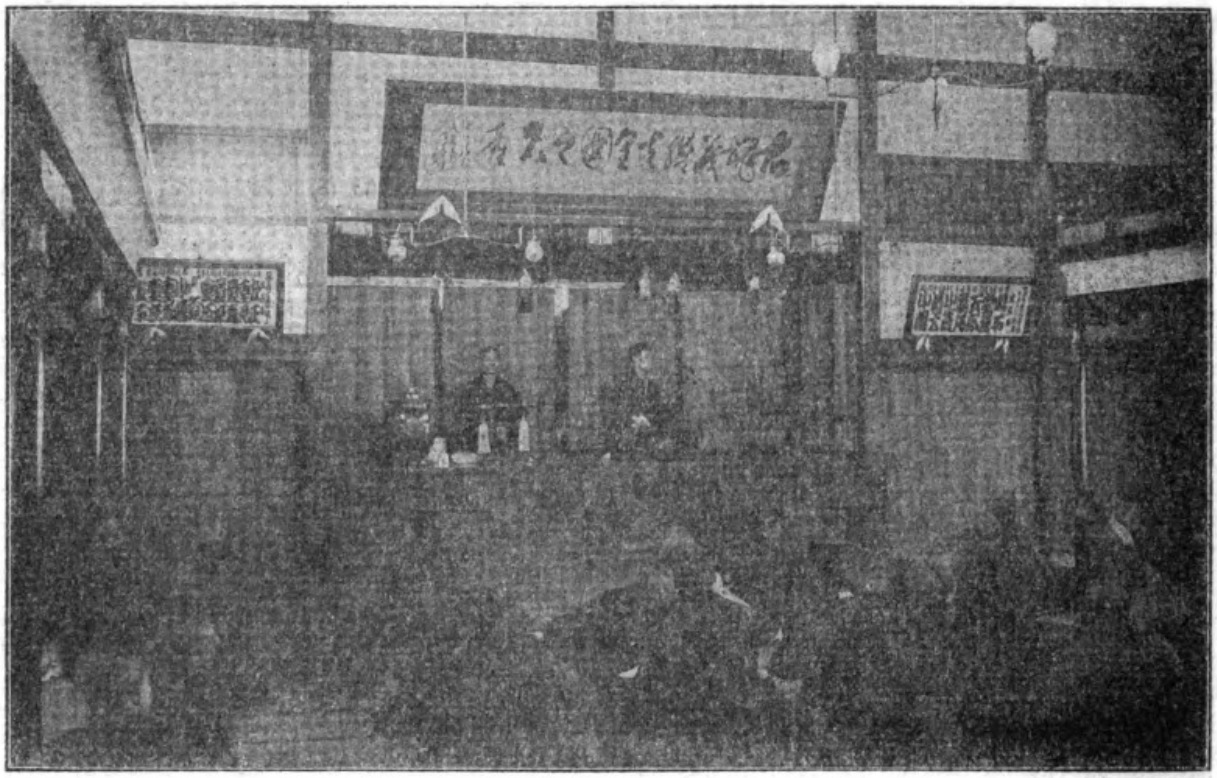

INTERIOR OF YOSE

YOSE, AMUSEMENT HALLS

FOR more than a century, establishments known as *yose*, halls of amusement, have furnished entertainment and served more or less as educational institutions for the lower and middle class Japanese denied any better opportunity for obtaining either amusement or instruction. The origin of these places was from the ancient story-teller who stood on the street (in Yedo, upon the old Mansei bridge), and drew his audience from the passers-by who would stop to listen. He soon became popular enough to encourage him to arrange a crude structure for his performances, and later on a shelter for his patrons; and the pleasure-loving and holiday-making people, through their appreciation of the value of this form of entertainment, promoted into a profession of no mean importance the vocation of the one time wandering story-teller, by housing him and themselves in comfortable and spacious halls, in various quarters of cities all over Japan, where large numbers assemble to enjoy his talents and add to their knowledge according to his store.

Almost imperceptably the profession has separated itself into four branches, each of which pursues its course rigidly.

The *gidayu* is devoted to dramatic stories, *joruri monogatari*, said to be the first kind recited, and this school of artists, for such they may be called, also goes by the name *joruri*, as it had its origin in that kind of story. Its author is unknown, but it is assigned to a period of the sixteenth century.

To thoroughly explain the *gidayu*, it would be necessary to go more into the detail of Japanese drama than may be considered here. There are not now many of these first-class artists who appear at *yose*, exceptions being two lady artists, Takemoto Ayanosuke and Takemoto Roshyo, both popular singers.

The *koshakushi* are war story-tellers, and

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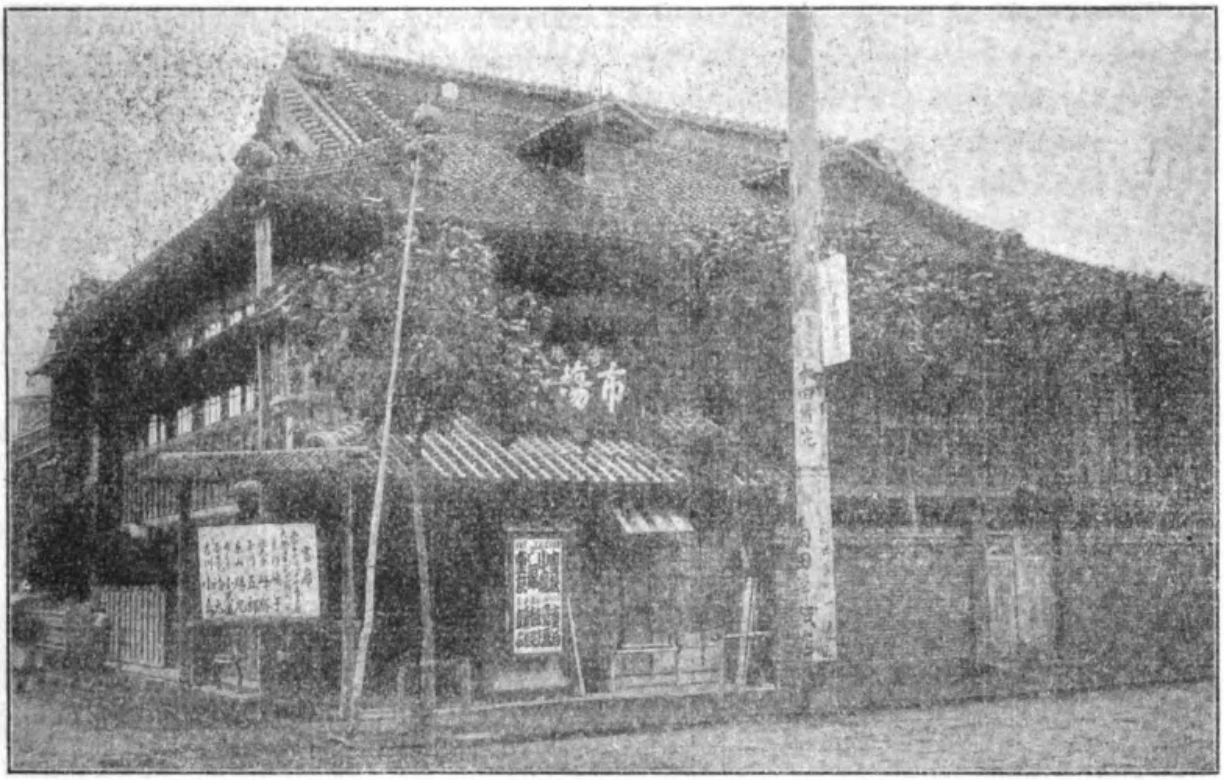

EXTERIOR OF YOSE

these have a certain prestige which sprung from the fact that the initial recital was given for and approved by the founder of the Tokugawa dynasty, Ieyasu, by one Akamatsu Hoin, probably at the beginning of the seventh century, when a war-like spirit prevailed throughout the country, and followers of this branch of story-telling were regarded as something above wage earners, in that their stories influenced the hearers to brave and heroic deeds, and those attracted to this vocation were drawn mostly from the *samurai* class of *ronin*, warriors who had lost their lords, by whom they were retained, and thus were deprived of their usual means of livelihood, and must drift into something.

Koshakushi are divided into the old and the new school, these being at variance as to method and style. Those acknowledged as skilled professionals of the old school are Kanda Hakuzan, Kanda Shori, Kinjosai Tenzan, Nishio Rinkei and Shinshinsai Toyo; and among the new school, Ito Chiyū and Hosokawa Fūkoku, both of whom are men of social position and superior education, so that they have a high standing.

Their stories are mostly accounts o wars and battles fought in the history of Japan, important among which may be mentioned "Taikoki," or the life of Taiko *sama*, Toyotomi Hideyoshi, Japan's great general. Another popular story relates the career of Iwami Jutaro, a noted warrior in the days of Hideyoshi, who avenged the death of his father and elder brother by his valor and skill in swordsmanship, and afterwards traveled throughout the country challenging expert swordsmen, and carried the record of never having suffered defeat.

Very popular among the lower classes are stories of the chivalrous deeds of men among the common people during feudal days. Of first rank are the lives of Kunisada Chuji and Banzuin Chobei. The latter was a citizen of old Yedo, and resided near the Asakusa temple in the early days of the Tokugawa Shogunate. He took up the cause of the masses and bravely championed it against the oppression of the governing classes, protecting the weak and restraining the strong, who stood in no small fear of him.

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The *rakugoka* are comic story-tellers who relate amusing incidents of every day life, portraying characters of a humorous nature, often exaggerated into caricature.

The comic story-tellers of to-day are of two schools; the *Yanagiha* and the *Sanyuha*, the most famous exponent of the former being Danshuro Yenshi, and of the latter, Sanyutei Yencho, he being acknowledged as a genius in his profession. Just why there should be two schools seems to be owing mainly to rivalry rather than to any difference in method or particular style, but there are enthusiastic followers of each, among the best of the Yanagiha being Kosan, and of the Sanyuha are Yenkio, Yen-u and Yenzo.

Naniwabushi, which is a form of narration accompanied by music, was, in former times regarded as a somewhat inferior order of entertainment and was patronized by the lower class only, and while it has undergone improvement it is still in disrepute among higher classes. There seems to be no special reason for this, and its having originated in the *Nembutsu* sect of Buddhists, who sang with the accompaniment of a trumpet shell, might have given it better standing. The narration is always sung to music, while any dialogue is spoken in theatrical fashion. *Naniwabushi* professionals usually select war themes. The most famous of these artists, Tochuken Kumoemon, may now be heard only at theatres, but Hayakawa Tatsuen, Isshintei Tatsuo, Abzumaya Rakuyu, and other good ones appear at *yose*.

The most popular stories among the masses are the *sewamono*, or lives of the *otokodate* (chivalrous persons of the lower class).

The *yose* where these entertainments are given are usually large enough to accommodate as many as three hundred people, the matted floor seating that many.

The proprietor, or person in charge, greets one with a hearty "come in," and upon entering checks one's clogs or shoes, and invites him to find a place for himself according to his liking. Soon, a servant, usually a maid, brings a cushion, *zabuton*, and if winter, a *hibachi*, or if summer a tobacco *bon*, for each of which one *sen* extra is charged, but these may be declined if not desired.

The platform upon which the story-teller and his musician sit is about ten feet in length by five in width, and raised some three feet above the floor. Here, there is a *hibachi* with its kettle, and close by a tea set, which is in frequent use by the speaker. In a single evening several different ones appear, the most expert entertainers usually being last on the programme, though this is not strictly adhered to, since engagements at several places may prevent his being last at each one.

There is a short intermission when the entertainment is more than half over, and cakes, fruit, tea etc. are sold through the audience; a pot of tea, with any number of tiny earthenware cups, being served for the price of two *sen*, one cent, or a superior quality for three *sen*.

The beating of a drum calls order, and the best artist of the evening, who has probably been the chief drawing card, takes his place, and at the finish of his story, the drum beating announces the close.

Players of the *samisen*, Japanese conjurers and Chinese jugglers clad in gorgeous *kimono* and *hakama*, all make their appearance at *yose*, and claim, according to their merit, their pro rata of the evening's proceeds, the division of which is made among the various performers, the best receiving the lion's share, or from fifteen to twenty per cent., and the others from two to three per cent., the balance going to the owner of the establishment.

The fee charged for entrance differs according to the standing of the place, created of course by the class of professionals who make its reputation; but the highest price

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at the best places has been only eighteen *sen*, and ordinary halls usually charge but ten *sen*, sometimes twelve or fifteen if there are extra attractions. So that an evening's entertainment, including refreshments and a charcoal fire at one's side, may be enjoyed all for the sum of twenty *sen* (ten cents).

Regular patrons of these places are called *jioren*; generally, people living in the neighborhood. They are accorded special welcome and attention, being assigned cushions etc. for their exclusive use, and tea is served to them without the asking; they are permitted to pass out after the entertainment through a special exit, avoiding the annoyance of the pushing crowd. In return they are expected to make presents of money, say two or three *yen*, at the New Year and on the first of July. This custom is one of the surviving ones belonging to old Yedo.

As a specimen of the stories related by *rakugoka* the following is given, its title,

The Grumbling Kobei.

Kobei was a house agent, *sahainin*, and in his charge were several houses to be let. He was an old man very much given to complaining, so that he had received the the nickname of "Kobei the Grumbler, but this mattered little to him, and made no change in his daily fault-finding.

When a prospective tenant called to make inquiry about Kobei's houses, he asked such a lot of questions about the family and required such unheard of things, that he not only lost his opportunity for business, but made people very angry.

One day a tailor, looking for a house, visited Kobei, and after the host of questions had been answered seemingly to the old man's satisfaction, and an agreement was about to be closed, the tailor in referring to his son, an only child about whom he had been asked, proudly said that he was a handsome young fellow; whereupon Kobei promptly and very excitedly declined any further consideration of the agreement with the tailor, whom he ordered out peremptorily. But being somewhat obstinate, this applicant refused to be disposed of in such a way, and demanded an explanation, which the old man finally gave.

Among his tenants was a family having but one child, a daughter, of course a beautiful one; he foresaw that should the tailor's handsome son become her neighbor, they would surely fall in love, and since Japanese custom prohibited the marriage of the sole representatives of two families, a dreadful tragedy would follow, in the suicide of the desperate lovers. The old man would have no such possibilities, and the tailor struck dumb by so absurd an argument silently took his leave.

Skilfully told by an expert professional who mimics every movement and expression on both sides, this story would provoke roars of laughter and greatly delight the hearers.

At one time, a play upon words was invariably brought in at the end of such stories, but this is gradually passing out.

The humorous stories perhaps do little more than afford an evening's amusement, but the influence of *koshakushi* and *naniwabushi* upon the intellectual and moral life of the people is very pronounced. Through them, they not only gain a broad knowledge of historical characters and incidents, but they are incited to noble acts similar to those which made the heroes they so admire, and the spirit of loyalty and patriotism is strongly aroused and enlivened by the majority of the stories, which have a telling effect, and it is said that though the fearlessness with which the Japanese soldiers meet death, and their grand spirit of valor and patriotism are innate and hereditary, all are nurtured and cultivated in the *yose*, which is almost the only source through which such inspirational feeling reaches the lower and uneducated classes.

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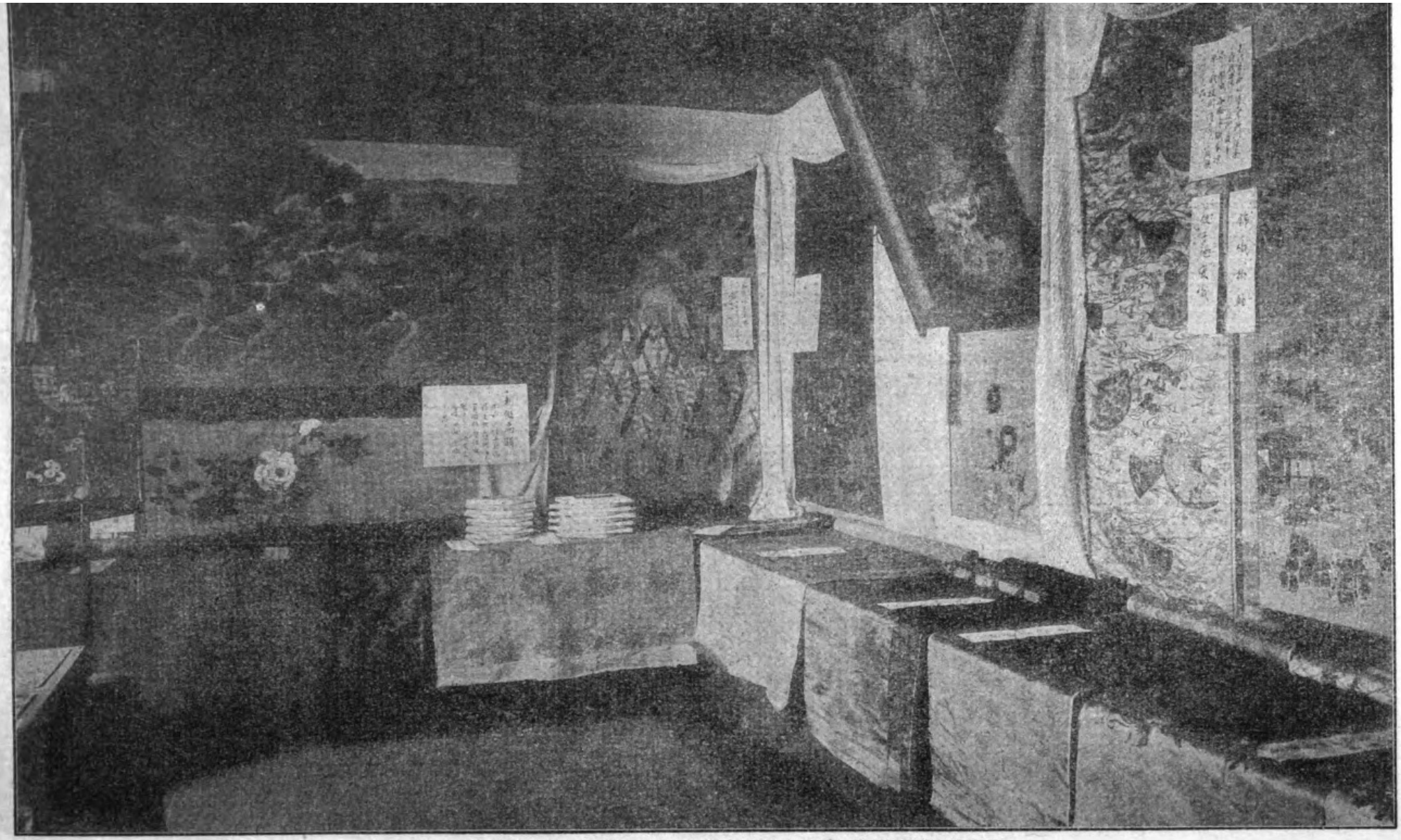

EXAMPLES OF KAWASHIMA SILK TAPESTRIES AND TSUZURE-NISHIKI

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TAPESTRY WEAVING

ONE of the most important industries in Japan is that of weaving and the immense factories for the production of silk textiles, of all descriptions, to be exported out-number those for the exclusive manufacture of fabrics for native requirements.

The first real recognition of this branch of the industrial arts began about the year 200 A. D., or in the last year of the reign of Emperor Chuai, and when the Empress Jingo invaded the three kingdoms of Korea she forced the King of Shiragi to send a quantity of gold and silver, silk tapestries and brocades, with many other valuables, as indemnity. These silks and brocades were very beautiful and aroused interest and gave encouragement for the Japanese to attempt the same thing. Such fabrics had been hitherto unknown in Japan, consequently artisans were imported to work and teach the natives the method of weaving, and the making and setting up of the looms. From the year 313 A. D., a still further and more important incentive was felt, when a naturalized Chinese named Yudzuo, together with a large number of his followers, started weaving industries according to the Chinese methods, making very exquisite materials; so much was this work appreciated that these people were distributed all over Japan for the purpose of teaching the natives. During the reign of Emperor Yuryaku, the Empress greatly encouraged the activity, with the result that it attained remarkable development, during which period, two of China's most expert and remarkable female weavers, Kurehatori and Ayahatori, were sent for, and on their arrival were sent from place to place all through Japan to teach the art in all its variations. From this time on silk weaving became an established industry in Japan and so successful was the development of this useful and facinating occupation, that in the fourth year of Wado, in the reign of Emperor Temmei, the chief of the guild of weavers was dispatched to various parts of the country to teach the process of ornamental brocade weaving, which gave rise to a new and richer work, giving birth to what was called Kurumagata, Hishigata, Unken and Kirin brocades.

This progressed with a steady and gradual improvement until the thirteenth year of Enryaku, 794 A. D., when the Emperor Kwammu removed the capital to Kyoto, quartering the guild of weavers in the north-western part of the city, which was called Nishigori; and he gave great assistance and encouragement to this valuable guild.

Whilst brocade and figured silks were woven in all parts of the country by private ndividuals, it was only in Kyoto that they were made for trade or commercial purposes. That made in all other parts of the country was confined as tribute to the Imperial Family.

The Japanese take the greatest pride in handing down most rigidly the same art in a family from generation to generation, and the famous Nishijin weavers in Kyoto of to-day are the direct descendants of the early pioneers in weaving. When we look upon this band of clever weavers, we are looking upon the heirs to the art of those who really established the industry in 794 A. D.

The name Nishijin, signifies western camp, and owes its origin to a *daimyo* named Yomona, who made this locality his headquarters, or camping ground, during the internal struggles that occurred in about 1467. At this time there were constant brawls and frequent street riots in Kyoto, brought about by Hosokawa, an-

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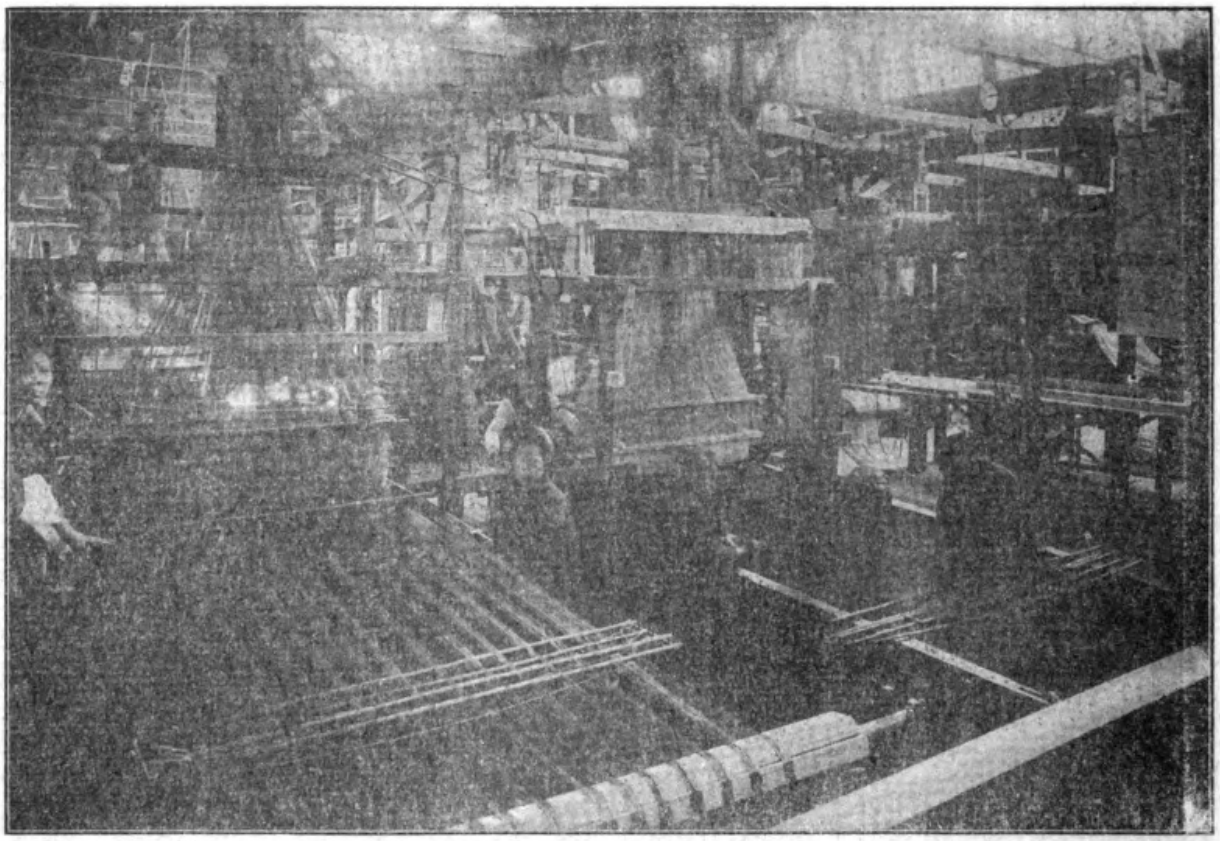

THE OLD LOOMS OF NISHIJIN

other *daimyo*, who occupied the northern part, wanting to take the lead. The Nishijin district is now better known as the Kami Kyo ward, and the weavers are called Nishijin *oriya* (Nishijin weavers), as a distinct body under special Imperial jurisdiction.

This section is now the acknowledged centre for the weaving of fine brocades; they are also woven in many other places, such as Kiriumachi and Takasakimachi in Kodzuke Provinces, but they do not compare favorably with the Nishijin products of Kyoto.

At the time of the last revolution and the Restoration, great changes in the court costumes caused the Nishijin weavers to be suddenly deprived of work and reduced to a point of want and starvation, as the demand for Yamato and Shokko brocades—those used by court ladies and the nobility for their beautiful robes for state occasions—were no longer required. The Kyoto Prefecture, realizing the seriousness of this condition, at once devised a means of raising a loan of 50,000 *yen*. With this money the most skilled weavers and artisans were sent to France (1869) to learn the French method of weaving, and to copy the French brocades, so as to be able to enter into competition with such goods. Again in 1876, others went over for further study and research, the Government taking an active interest in the movement, supplying funds for the purchase of the most modern machinery and accessories, which were brought over, and a model establishment opened to specially instruct and point out to the native weavers the differences, that they might thoroughly learn the method of producing French brocades of all descriptions, those used for dress goods, for upholstery and for drapery.

The modern development of this has reached enormous proportions, and the low scale of wages paid enables the Japanese to place their products in the foreign field at a good profit. The current rate of wage for the silk weaver is from twenty *sen*, or ten cents gold, to fifty *sen*, or twenty-five cents gold, for fourteen hours work per day, the higher price being given to the

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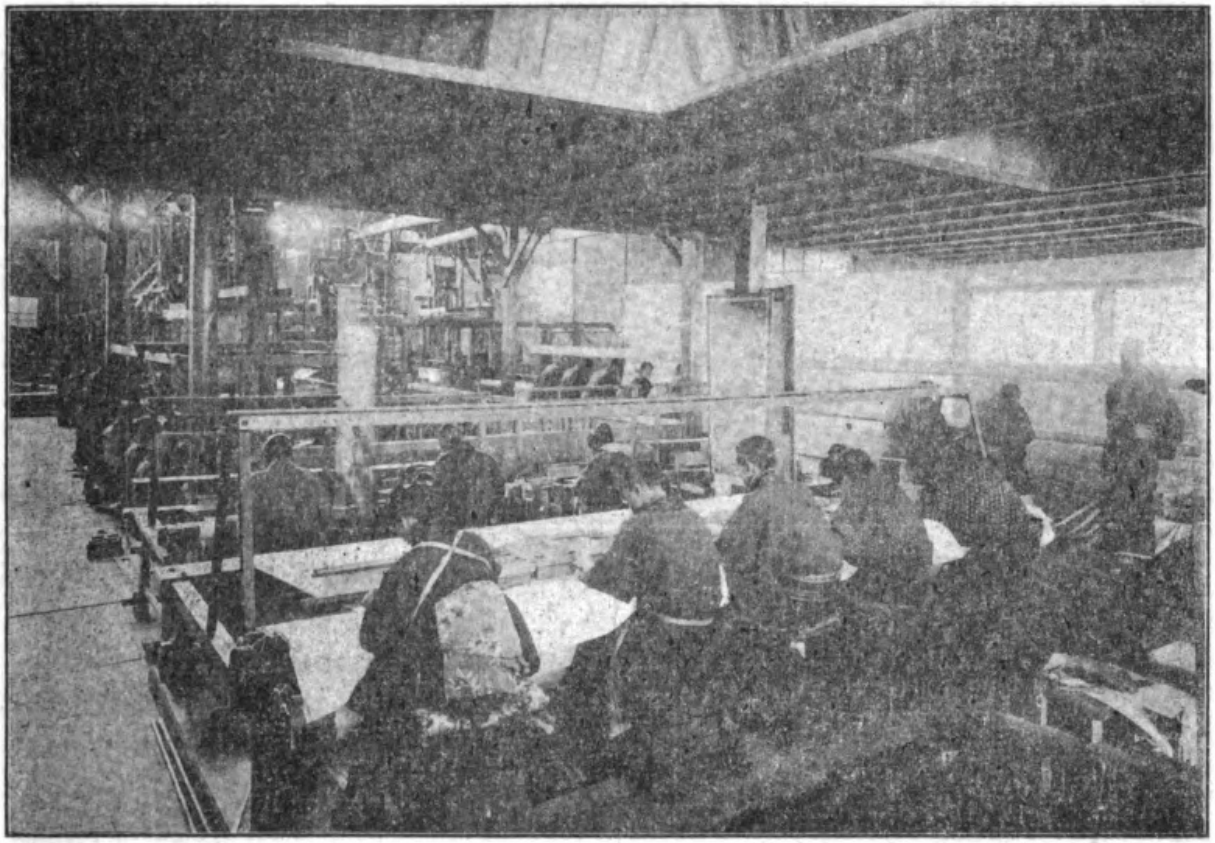

WEAVERS IN THE KAWASHIMA FACTORY

most artistic and skilled workers. It is considered that the labor constitutes sixty or seventy per cent. of the cost in manufacture, but Japanese are slower workers than those of any other nation, because perhaps more painstaking in minute detail, which necessarily takes up much more time. For instance in the weaving of a single *obi*, which is thirteen inches wide and nine and a half yards long, it is calculated that it will take eight men from four to five months to weave the piece, working twelve hours per day Sundays included, with only the Japanese rest days, the first and fifteenth of the month. These pieces are produced upon the old fashioned hand looms, and one of the primitive and peculiar methods with these weavers is the use of their finger nails in place of the comb, for bringing the weft down close on the warp. They take the greatest care of their nails, which are filed like saw teeth, never allowing their hands to be exposed to a fire even in the depth of the winter, for fear of injuring the nail and making the skin of the hand rough, always using warm water to keep their hands and nails in good condition. To see these primitive looms (Takabata), and boys perched up high above them drawing the alternating threads at the direction of the weaver who works the shuttle, one must pay a visit to the Nishijin factories, where are also hundreds of pieces of beautiful brocades that have been handed down from generation to generation.

The artists, who make the designs, have some supervision over the weavers and those who dye the silk. For these productions in the old fashioned way, one can still find the dyer dipping his skein silks in small pots of dye, deliberating with care for a special tone of color with old dyes, in the same manner in which his forefathers did before him, for how the Japanese love to linger in the footsteps of their revered ancestors!

For the manufacture of all kinds of brocade, figured crepe, figured satin and habutae, the same loom and method were used, and still are for the Ukiori, Tsuzure

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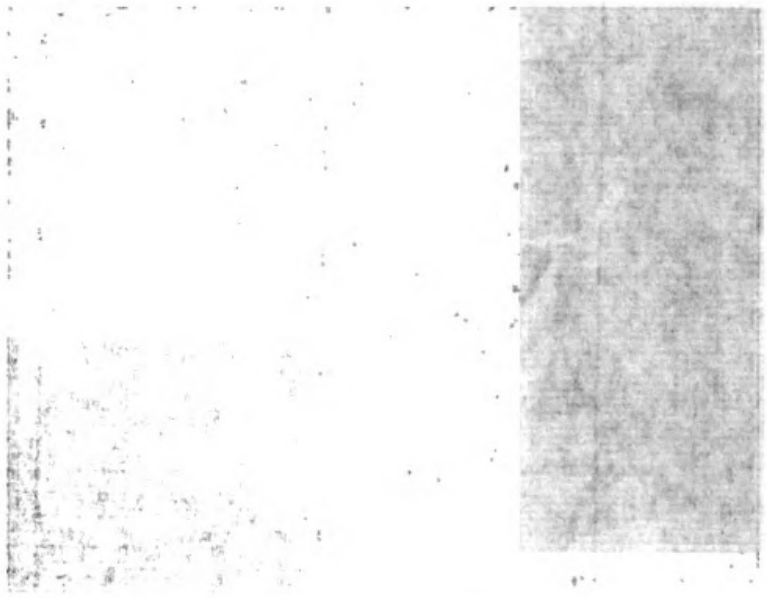

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A SASHI-TSUZURE PIECE

and Nishiki brocades worn by the Japanese of the upper class.

The greatest development in silk weaving, distinctively Japanese, has been tapestry, which attained a significant growth and place after the Japanese workers acquired a knowledge of French weaving, and made a close study of the Gobelin and Beauvais tapestries, adopting the same looms and methods, but using silk instead of wool, as in the French work. It has often been asked why the Japanese do not work in wools, and the answer is, first they have no sheep; and second, for some supposed climatic influence, wool has never been dyed in Japan with any amount of success. Therefore it is necessary to purchase all wool goods and yarns from foreign countries, England furnishing the bulk. Consequently, forced to work in silk it has been wonderfully developed.

Though a great decline in the demand for heavy brocades and silk tapestries occurred in 1868, when the feudal system was abolished and the *shogun* and *daimyo* no more existed with their elegant robes of that material, it caused the weaver to seek another outlet for his artistic abilities and there has been quite a revival of appreciation for these beautiful fabrics, among the wealthy Japanese, and much pride is taken in fine old pieces that have been handed down for generations.

The silk threads being much finer than wool, allows the operator to use his finger nails to bring down his work, instead of a comb. Those familiar with the Gobelin workers will readily recognize the similarity of methods with the Nishijin workers; and a most interesting sight it is to see the weaver with hundreds of small shuttles lying on his work and so deftly picked up and manipulated between the warps as the picture or design dictates. This kind of weaving depends entirely upon the artistic talent of the weaver, who must have a fine quick eye for color.

Some of the best Nishijin figured fabrics are known as "Nishiki," "Kinran," "Shuchin," "Donsu," "Kara-Nishiki," "Yamato-Ori," "Chiyo-Nishiki," "Yezo-Nishiki," and in these the old Japanese and Chinese classic designs are adhered to, with gold threads profusely interwoven, the very finest of which, is the Russian gold-wire, but which is rarely used owing to its great expense. The gold threads mostly used are of several kinds, usually paper wound with gold foil of various grades, the cheapest being merely a paper thread coated with a gold bronze. These threads enter into almost every kind of woven fabric, either for the dress, or house furnishing and decorating. They are essentially a Japanese production, the secret of which is in the gold lacquer used for the filaments; they are made and twisted by the peasantry in about thirty foot lengths.

They help to enrich temple hangings, the costumes of nobles, priests, actors and *geisha*; also *fukusa*, the once indispensible cloths that Japanese etiquette required to envelope letter or gift boxes, or articles of minor size being sent to a friend. These

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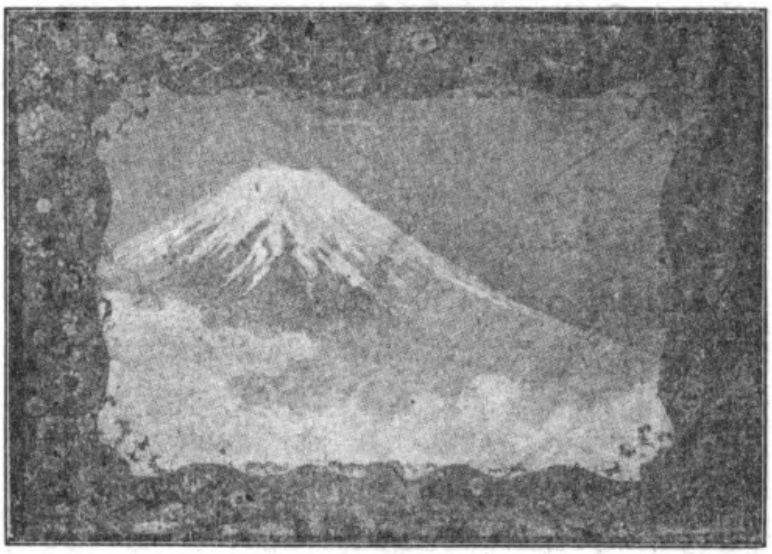
were made to suit every possible occasion and wish, time of the year etc., each particular gift requiring an appropriate *fukusa* according to the sentiment and desire of the giver. These were designed in every conceivable style, and by many noted artists, Hokusai being one whose designs are much prized. Representations of all the gods, symbols of good luck and long life of every description were the most favored.



A TSUZURE NISHIKI

The modern brocade and tapestry weaver is equipped with the very latest models of machinery from France; one factory in Kyoto, Kawashima, having a steel loom capable of weaving a piece fifty feet wide. But the great expense in producing any one design, comes chiefly from the enormous outlay in preparing the necessary cards, from the design, so that the machine works automatically, or without human direction, for the production of an intricate and rich pattern, necessitating the use of perhaps several thousand tones of color in the independent threads forming the design. Some of these guiding cards cost a small fortune, and it will not pay the manufacturer unless he has a handsome order for that particular design, or is assured of its sale being continued for a long time.

But the very finest work is still done on the hand looms, and in exactly the same way as the Gobelins are produced. That is, on a horizontal frame, with the original full sized design, or picture, fastened under the warp to the same roller to which the finished work is attached, both being rolled up together by the weaver, as he progresses with the work.

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MUSICAL INSECTS

A unique expression of the love of nature everywhere to be observed among the Japanese, is the keeping of so-called musical insects, in whose song (or rather performance, as it is not a vocal rendering), they take the same pleasure as in that of birds, and accord the tender creatures in their tiny cages the greatest care in order to prolong their lives, which at best last but a few weeks.

Her Imperial Majesty, the Empress, is said to be a great lover of the notes of the *kantan*, and His Highness, Prince Fushimi's favorites are the *suzumushi* and *matsumushi*, of which he keeps quite a collection.

In the city of Tokyo there are two wholesale dealers in the various popular insects, and during the summer and early autumn, as many as sixty street vendors, who at other times devote their energies to selling young plants such as morning glories, conduct a profitable business by peddling musical insects, the prices of which range from five to fifteen *sen*, and also the cages in which the insects are confined, very small affairs usually of bamboo, but sometimes much more elegant.

These men often clear as much as one *yen* eighty *sen* per day, when business is brisk, but on the other hand they often lose much of their profit by the death of their delicate prisoners.

There are several kinds of insects offered for sale, among which are the *calytotryphus marmoratus*, *homoeogryllus Japonicus*, grasshopper, noisy cricket, common cricket and *kusa hibari*, the last named and the grasshopper being the highest priced when healthy and first class singers.

Only a very few of the insects are caught in the fields and brought in to be sold on the streets; they are reared in much the same fashion as silk worms and require all the attention that they do, and in which the Japanese are thoroughly successful. In the case of grasshoppers, the females are taken from the fields during the latter part of September, which is just before the season for the eggs, and placed in glass receptacles in which a portion of red earth has been placed, and upon which the eggs are deposited, after which the females die. The eggs must be kept at a temperature not below eighty degrees until the time for hatching, which is at the end of March. Each female produces about a hundred eggs, of which half are females, about ten percent die, and the rest are males. In case of unfavorable conditions, sometimes as many as half of the eggs fail to hatch, so that the above estimate is the best that may be expected.

The young insects are fed on food similar to that given young birds, composed of vegetables, wheat and a small quantity of river fish well mixed together and finely ground, of which they partake assembled together while very young, but later on they must be separated as they are rather selfish, and fight over their food, necessitating individual care and cages.

The cricket and *kutsuwamushi* are similarly treated, but the *homoeogryllus Japonicus* requires somewhat different arrangements. Both males and females are captured and confined in pairs in bottles, in which a little crude sugar is placed. The insects die after the eggs are laid, and these must be kept in a warm place until springtime; when the season of blossoms arrives, they hatch and the sugar in the bottle affords a substitute for the honey the young insects would obtain for food, until about the end of May or first of June,

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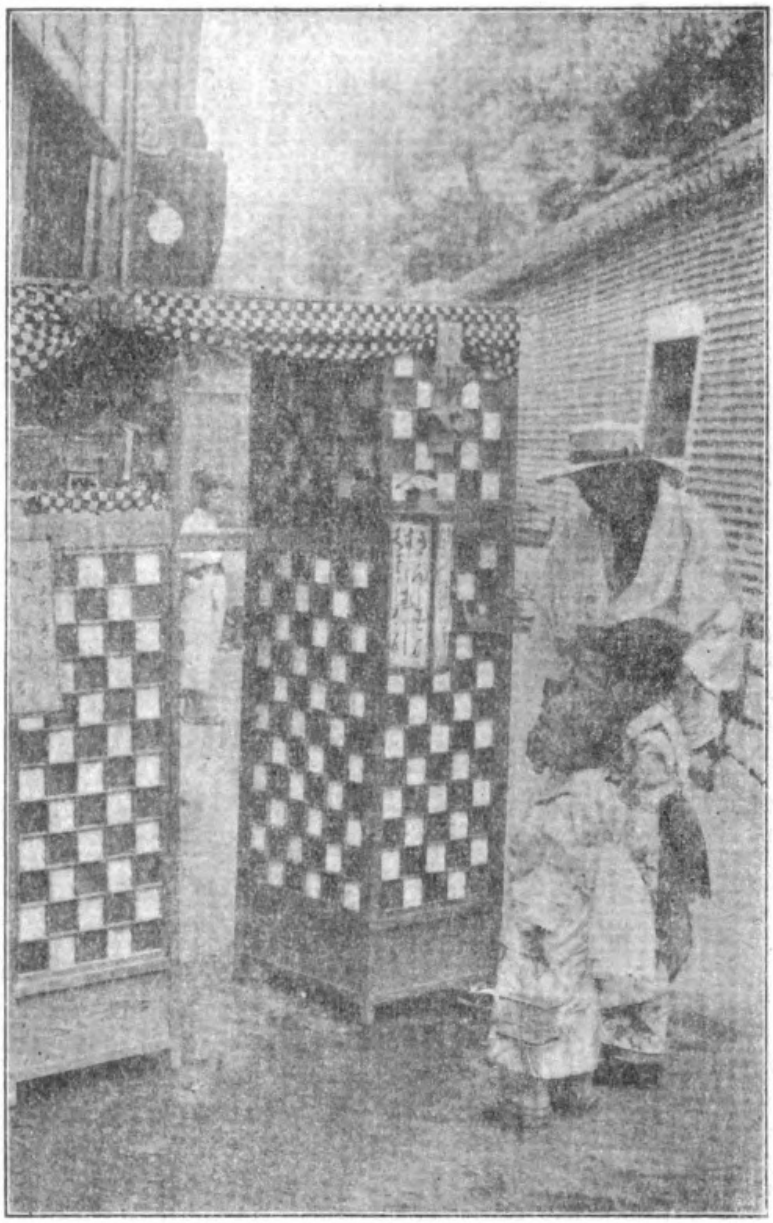
when they are removed, and males and females separated, and the same food used for crickets and grasshoppers answers here; sometimes cucumbers, melons and egg-plants are used.

They are closely observed as to their health and the quality of their singing, and the price upon each set accordingly.

The life of insects reared in this manner is naturally shorter than that of those not in captivity, but lasts at least four or five weeks. They are best kept in dark places during the day, and for this reason the vendors are mostly seen on the streets at night.

The peculiar notes made by these different insects are difficult to describe, some quite impossible, but those of the *matsumushi* are expressed in Japanese as "*rin, rin,*" and of the *suzumushi*, "*chirorin, chirorin;*" the grasshopper is said to cry "*gichon,*" and the noisy cricket "*gacha gacha.*" The latter's Japanese name, *kutsuwa mushi*, was derived from its noise being like that made by the bridle bit, *kutsuwa*, striking against the bridle.



MUSICAL INSECT VENDOR

Another musical insect not in the market (because they exist everywhere by the thousands, city and country alike), is the *semi*, or cicada, also called locust; and children capture them by means of a bamboo pole on the end of which bird-lime has been smeared, and often cage them, though their singing may be heard all day, and somtimes long after sunset, from every bush and tree.

It is the male insect which produces the peculiar noise sometimes approaching musical sounds, by means of organs situated on the under side of the body, consisting of stretched membranes acted upon by powerful muscles.

The custom of keeping insects for their music appears to have come down from very ancient times, and old stories and poems about court nobles refer to their visiting the country districts especially to listen to musical insects. Contests called *nakiawase*, in which two prize singers were placed side by side to compete for supremacy, judges being specially appointed for the occasion, are recorded as having taken place since the earliest periods in Japanese history.

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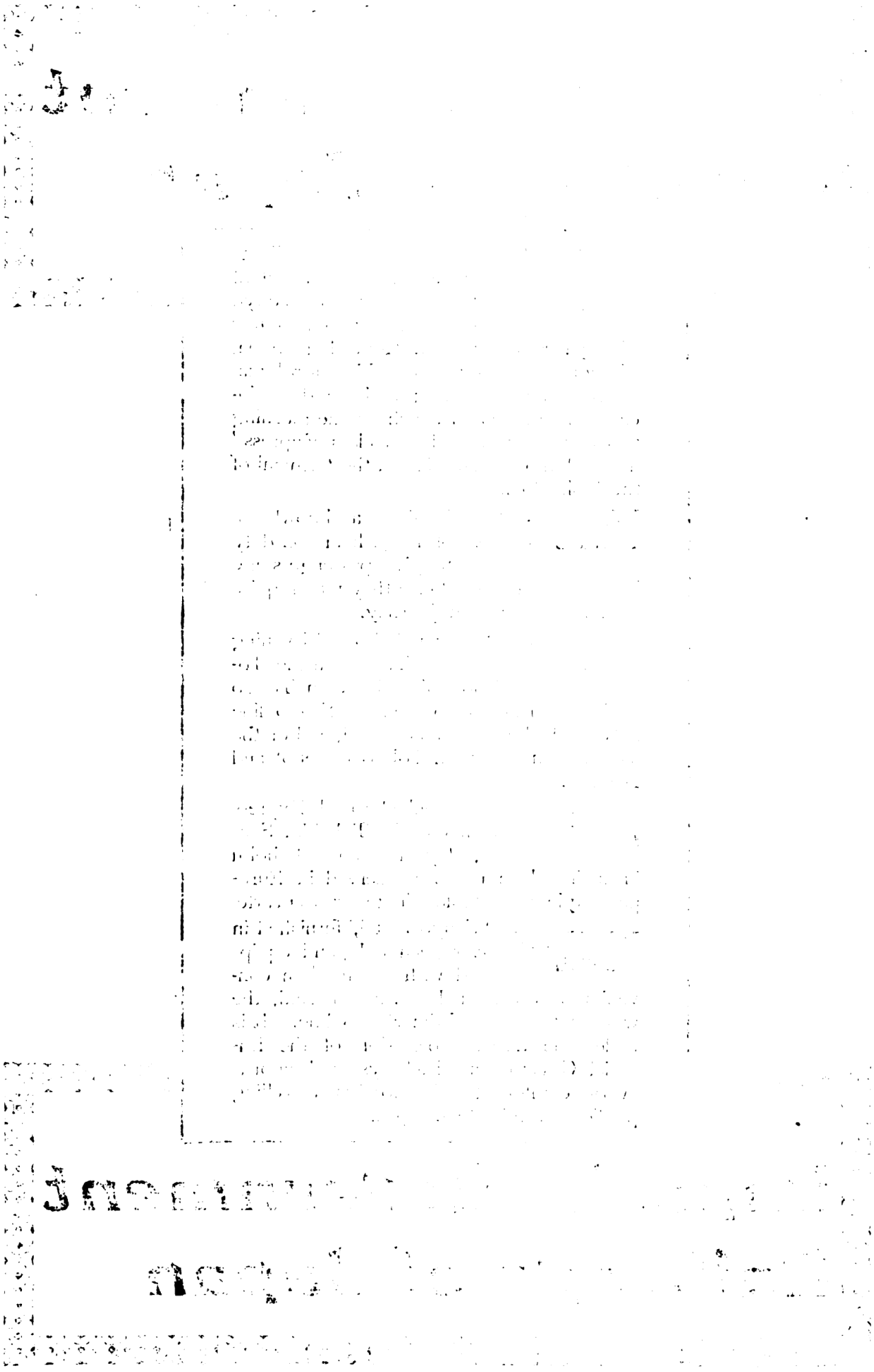

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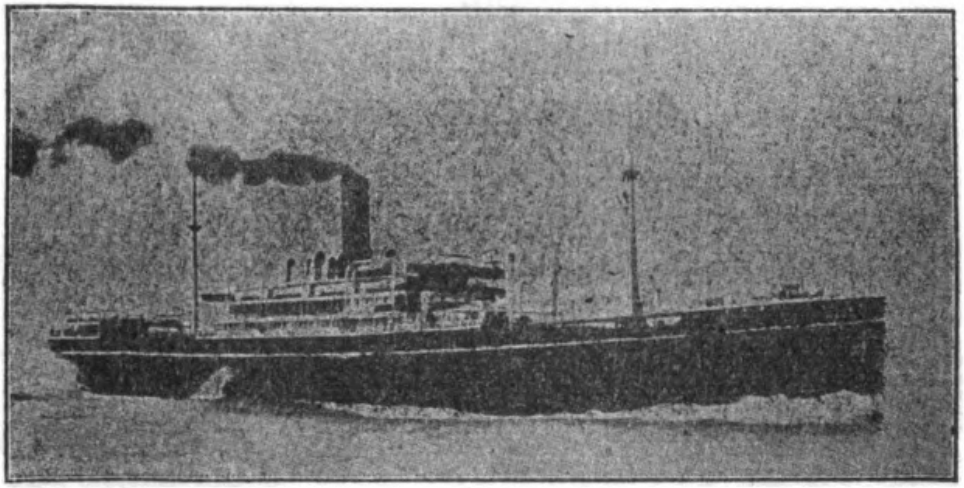

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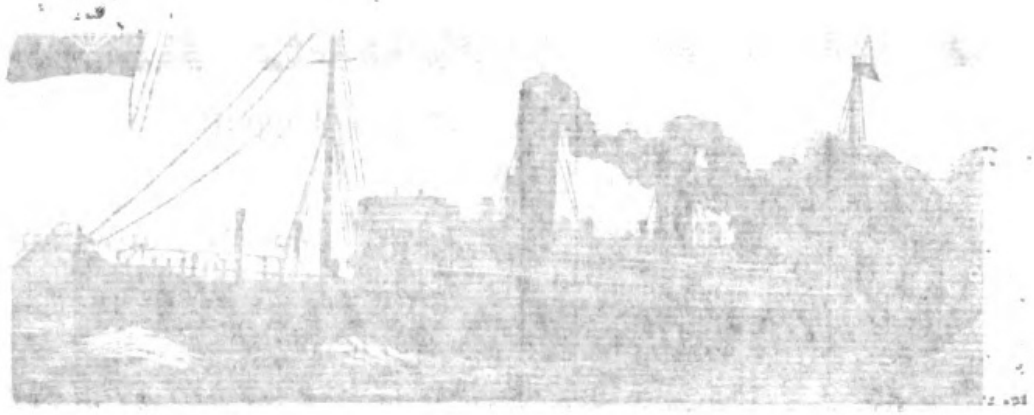

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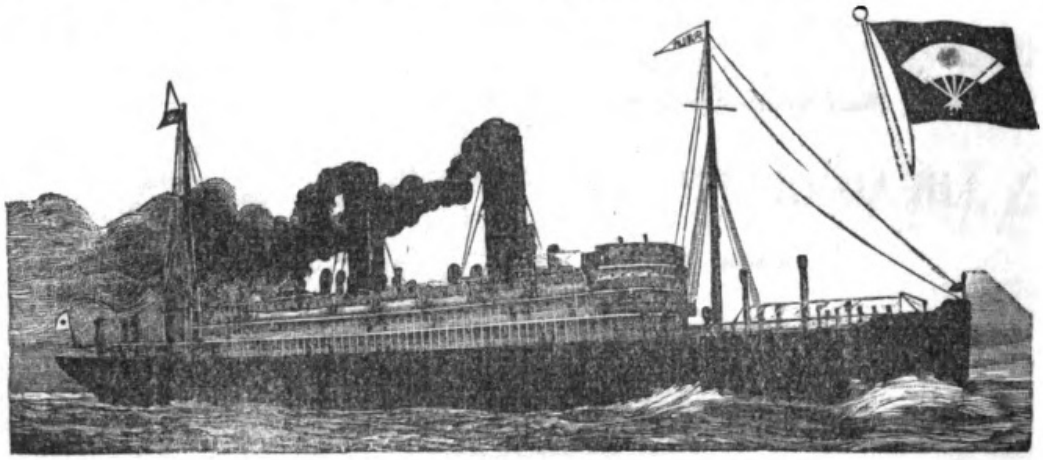

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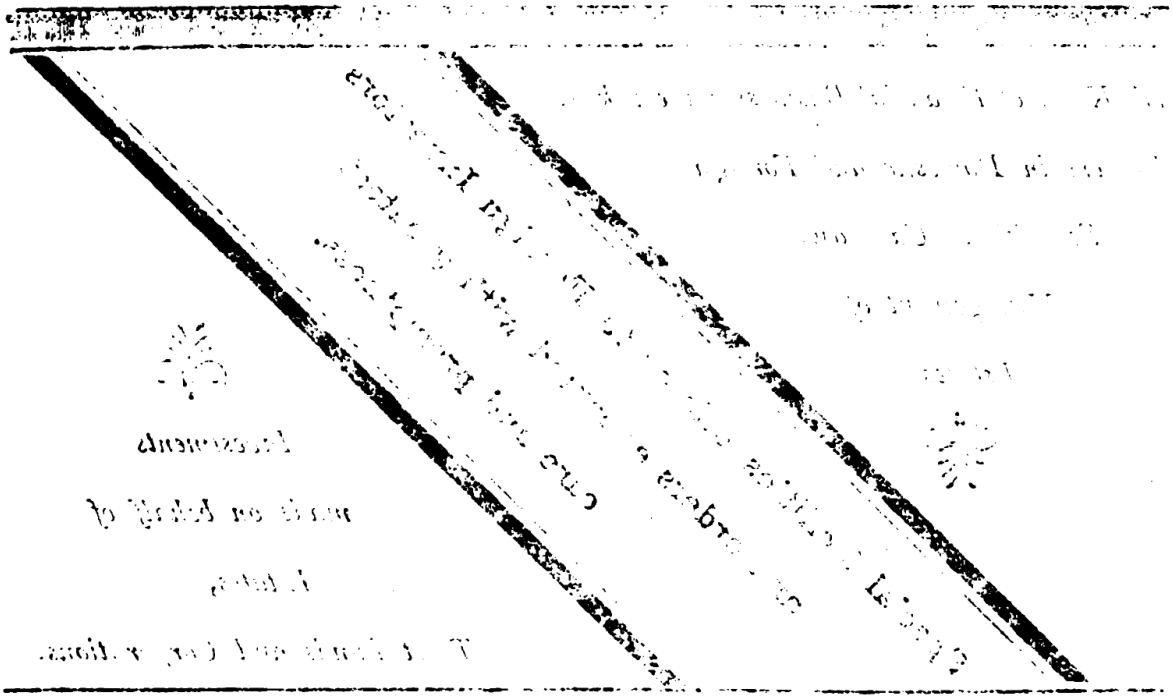

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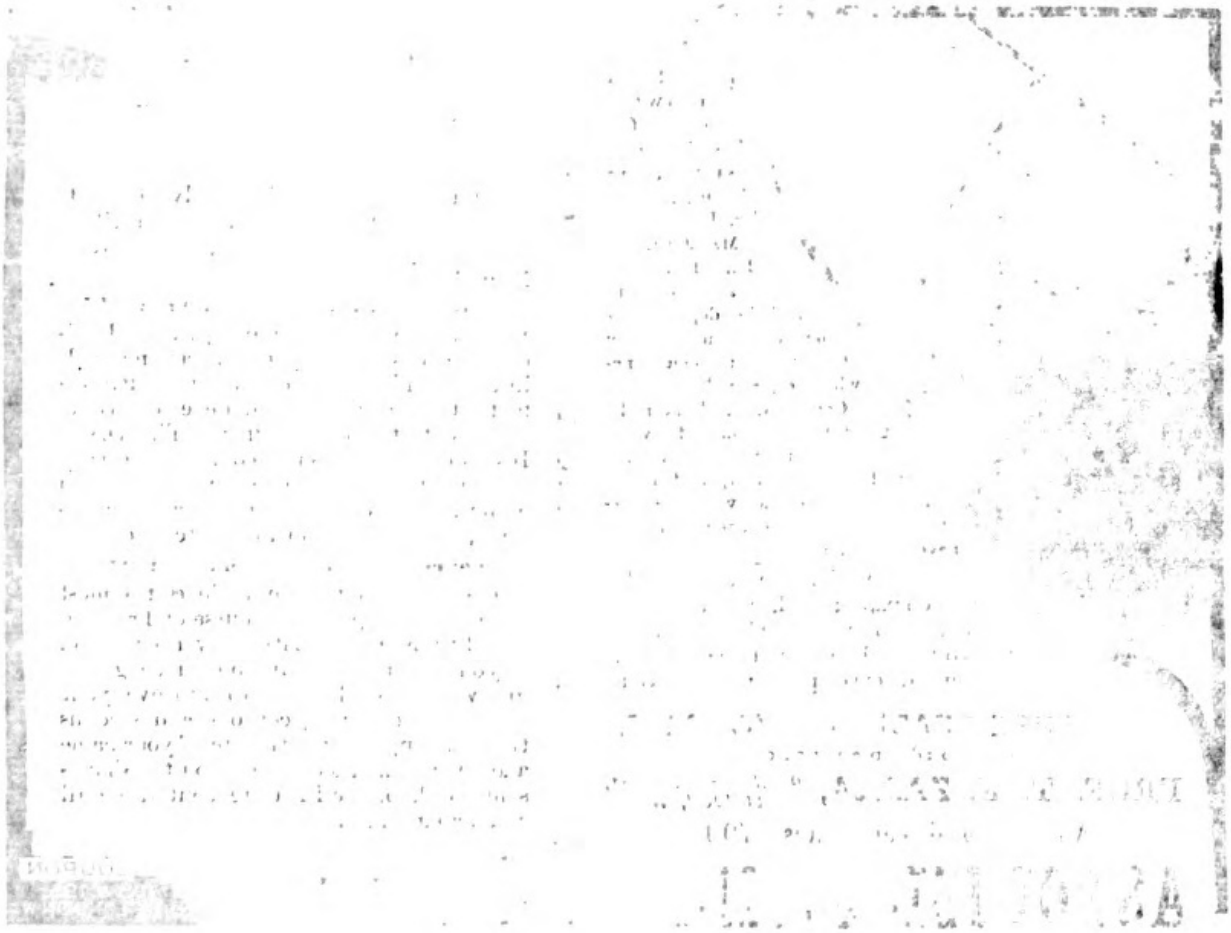

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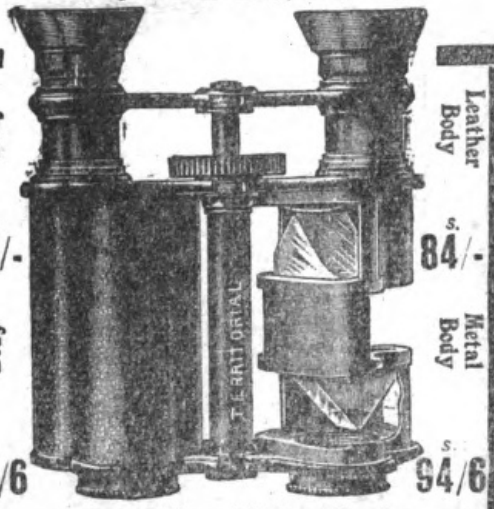

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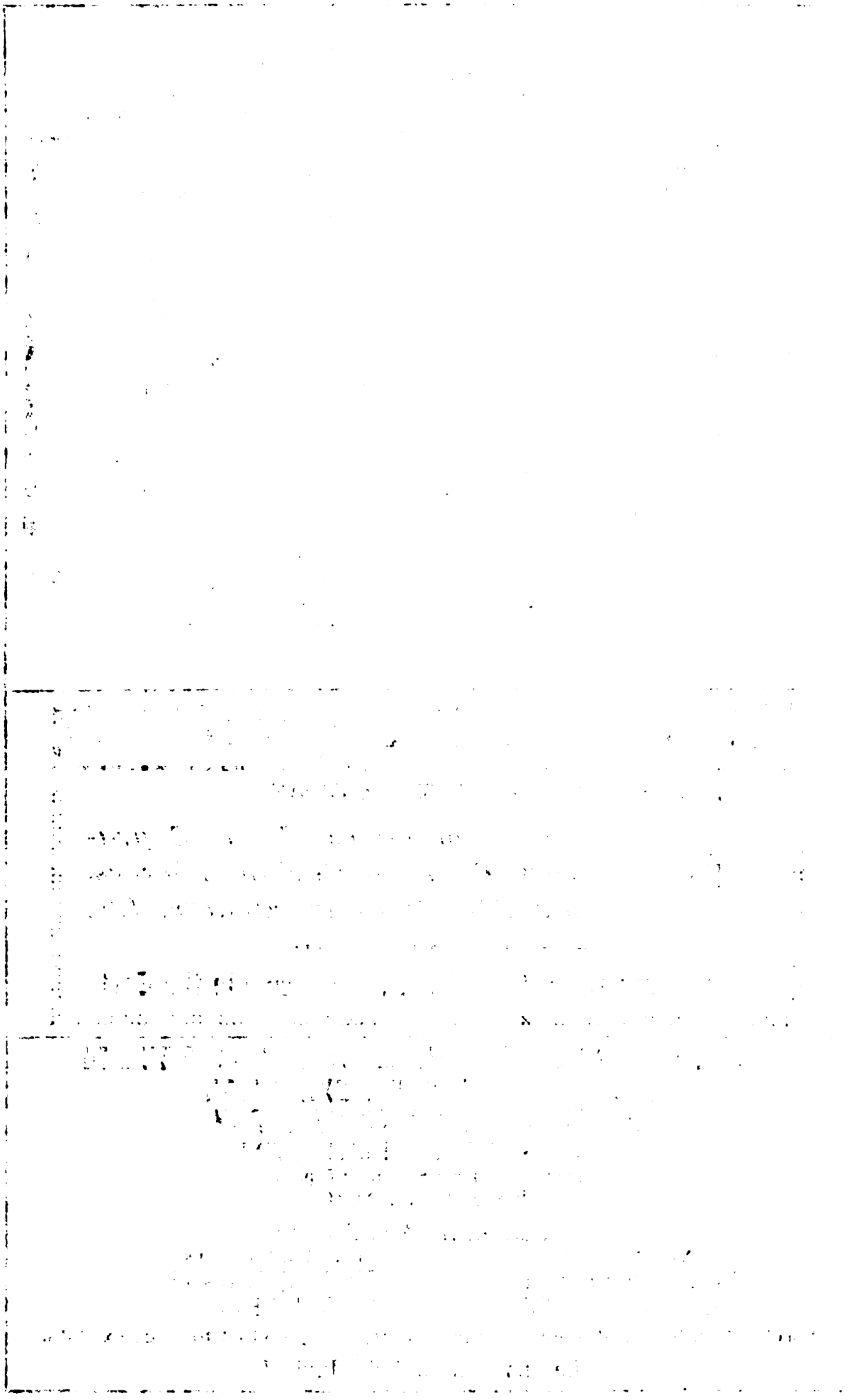

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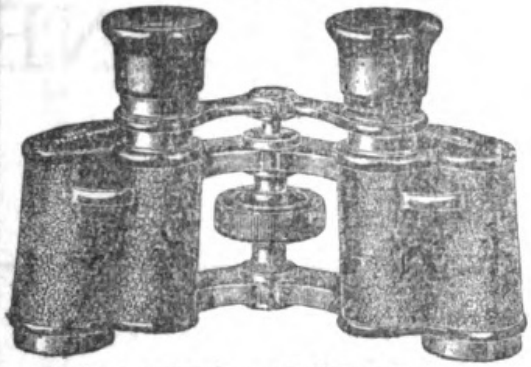

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の數「スタンダードタイプ」に比し多數なるが故に工場に於ける製作命令通知費用の高價なること（此金額は一見甚だ小額なるが如しと雖實地に就て觀察するに決して然かく些少なるものにあらざるが故に茲に記入することゝなせり。）

一、木型を新調すること。

一、材料試驗を新に要するものあること。

一、「スタンダードタイプ」製作用機械にては製作し難き點あるを以て更に「スペシャルマシン」製作用機械を新調し新に基礎工事を起して之れを設置し然る後始めて製作に從事せざるべからざること。

一、工場の一部門内に存在する分業法によりて製作し能はざるが故に作業粗雜なるを免れざること。

一、職工が「スペシャルマシン」製作に就ては不熟練なるに依り工費の增加多大なること。

一、製作日數「スタンダードタイプ」に比し增加すること。

一、「スペシャルマシン」試驗用機械器具の設備を新に要すること。

一、試驗執行に當り主腦技術家の臨檢を要するものあるべきこと。

以上各項は其主要なる相違點と見るべきものにして此等費目は悉く一基の「スペシャルマシン」製作の爲めに要するを以て時としては「スタンダードタイプ」と同一容量のものにて數倍の高價を見ることなしとせざるなり。

日本に於ては電氣機械は非常に六ヶ敷理論的公式によりて製作せられ之れが使用も非常に危險なるかの如く取扱はれつゝあれ共米國に於ける狀況は電信電話、電燈、電車の公衆用電氣機械類の使用年々增加すると共に他にありては日常の諸機械器具漸次電氣應用のものと變化し製造會社は盛に家庭用電氣器具の製作に多忙を極めつゝあり其他各般の工場用動力が悉く電氣によりて運轉せられ紡績、製紙、化學等の諸工場の使用する電動機の數枚擧に暇あらざるなり之れ等は皆悉く「スタンダードタイプ」に依りて製作せられざるものなく從て非常に安價に供給をなしつゝあり以て如何に電氣機械の使用なるものが其專門技術家の手より放れて一般世の通俗的器具と進化し電氣機械製作業が益々其範圍を擴大して極りなきの進境に入りつゝあるかを察するに足るべし。

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業に適合する機幾多の考案と長日月の經驗とによりて設計せられたる「スペシャアルマシン」を使用し何れの工場何れの部門と雖其作業に適合する專門的特殊の機械を使用せざるものなし、故に之れ等製作用機械器具は一臺幾千弗を値せしものも決して珍しとなさず然りと雖も晝夜間斷なく使用するを以て製品一箇に對する割合は實に非常に少額にして其職工の工賃の如きも日本の幾十倍の勞銀を支拂へ共製品に對する率は極めて安價なるを得るは實に「スタンダードタイプ」の最特長とする所なり之れを以て各電氣機械製作工場に於ては苟も商品として廣く市場に販賣せんとするものは悉く皆「スタンダードタイプ」の組織の下に製作せられざるものなし。

交流電機の周波度數の如きも米國は二十五「サイクル」及六十「サイクル」の二種を以て「スタンダードサイクル」となし之れ以外は「スペシャアルサイクル」に屬するを以て其價格「スタンダードサイクル」と同日に論ずべからず。

由來日本の電氣事業を見るに一方に二十五「サイクル」を使用すれば一方に六十「サイクル」又は五十「サイクル」を使用し或は百二十五「サイクル」四十「サイクル」等隨時隨意の設計をなし時としては世界中に求め難き機械を設置したりなど吹聽して得意なる技術家をも見ることなしとせず富の高き米國に於てすら「スタンダードタイプ」以外には餘儀なき場合の外決して注文を發せざるに日本の電氣事業界に「スペシャアルマシン」の數割合に多きは決して賞讃すべき事にあらず今「スペシャアルオーター」が「スタンダードタイプ」に比し高價なる要點を擧ぐれば次の如し。

一、設計を新にするを以て設計係技師並に各種顧問技師の費せし時間に對する給料を計上すべき事。

一、製圖作製に要する費用。

一、製圖並に設計書類を一個人の爲めに保存せざるべからざる事。

一、特種製作物に對する書類は必ず主腦技術家の檢閲を經ざるべからざるが故に一時間幾十弗と稱する高價なる給料を殊更に計上するの要ある事。

一、特種製作物は之が製作に要する工場の各部門に發行する通知書

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て損害賠償の起訴を爲すべきは當然の理なり。此場合に於て一々會社が其損害賠償を爲し又は法廷に其金額或は賠償の成立如何を爭ふに到りては其煩實に堪へ得べき事にあらず之を以て米國に於ては之等の「アクシデント」に對する特殊の機關を設け工場に於ては危險なる機械器具の設備は云ふも更なり總て「アクシデント」の發生を見んと豫期するものは悉く此「アクシデント」保險會社に保險を付せり。

日本に於ても工場に於て負傷したる職工が其工場主に損害賠償を求むるは屢々耳にする所にして其都度幾多の面倒を見つゝあるが如し斯の如きは工業の發達を妨害すること大なるを以て宜しく米國の情況に習ひ一は以て職工從事員の安寧を保護し一は以て工場主自衞の方法となすは策の得たるものたるを疑はざるなり殊に茲に云ふべきは日本に於ける交通機關に對する「アクシデント」保險なり日本の如き危險多き鐵道の運轉をなすものに就ては其乘客は「アクシデント」保險に加入し萬一の場合に備ふるを得べく鐵道以外の交通機關も亦此保險に加入すべき性質のもの多かるべく又鑛山事業の如きは最此保險の恩惠に浴すべきものたるや言を俟たざるなり。

機械製作と「スタンダードタイプ」

機械製作工業の幼稚なる時代にありては需用者の要求に從ひて各種各樣の製作を營め共漸次機械業の發達するに伴ひ單に注文を待つて受動的に製作するに止らず各製作工場は各自制定したる一定の型と大さに從ひて製作し廣く一般世間の商品として賣捌をなすこと恰も日本の足袋屋が「何文」と稱する「スタンダードタイプ」により顧客の注文如何に關せず盛に製作をなすに異なる所なし。

之を以て「スタンダードタイプ」によりて製作せらるゝ製品は最も熟練なる職工を最も發達せる分業によりて勞働せしめ最迅速に最安價に最精巧なる製品を作成して一般商業市場に提供することを得るものなり。而して其製作に要する機械器具は悉く各分

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勢を以て「ホーズ」に突進するの仕掛なり。

一、普通消火器。

上述の消火車の水槽のみを棚の上に備付けあるものにして一室に數箇所配置せらる。

一、飲料水鐵管の先端に「ホーズ」を連結せるもの。

工場内の飲料水は或る壓力を有せしめあるを以て此鐵管の先端に數百尺の「ホーズ」を連結し適當の位置に設備し其場所には標識として赤色電球に點燈せられあり。

一、大形「バケット」に清水を湛へたるもの。

之れは壁又は柱に取付けられ毎日室内掃除夫は其の水量を點檢して規定の通り充滿せしむ。

以上の各種を悉く併用し變災に對して容易に消火し得ることゝなせり又數階を有せる高き建物に於ては各室の戸扉は自働的に密閉する裝置を爲し他室に於て發生したる火煙が他の階段に進入せざる構造となし火災非常の際に職工の逃路として室内階段の他に室外の數箇所に非常用鐵製階段を架設せらる火災發生の位置並に警報は汽笛を以てし其位置は汽笛の暗號によりて分明なることに制定せらる。

火災に就ては以上の設備を施し災害の豫防と消火を出來得る限り完全にし以て工場と其保險上の安全策を計られあるなり。

「アクシデント」に對する保險　工場内には四通八達縱横に鐵道を架設し幾多の「トラベリングクレイン」は梁間に使用せられ階上階下の交通運搬に向ては通常階段「エレベーター」等を設置せらる若し一歩を誤れば忽ち鐵軌の下に倒れ一條の鐵綱切斷せられむか幾十の生命一瞬に消へむ此激烈なる動作をなしつゝある工場に於て其設備せられたる諸機械器具が悉く充分の保安裝置をなし其老朽なるものに對しては完全なる修理を施しあるものなりせば之等を使用したる職工は假令過失にあらざる負傷又は一命を捨つるものありとするも其家族は唯不運と諦むべしと雖若し工場の設備又は修理の不完全によりて之等の損傷を受けたる場合に於ては其家族は會社に向

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火災保險との關係　工場の建築物は悉く火災保險會社に保險を付し以て萬一の變災に備へ工場内に設置せられたる機械器具は總て火災保險會社の規定する法規に從ひて設備を施さる米國の電氣機械製造會社は發明品を新製し又は從來のものに改良を施し之れを市場に販賣せんとするに當りては必ず先づ米國火災保險會社の組合に諮詢し其承認を得たる後製作に從事す若し然らずして米國火災保險組合の認許せざる品を製作して之を販賣せんすとするも其機械器具を設置したる家屋は直に保險を取消さるゝが故に之を使用するものなきに至る。

工場の火災に對する保安裝置　米國の如く少なくとも五階六階甚しきに至りては六七十階と稱する家屋にありては工場火炎に對する人命は實に非常に危險なるものにして殊に纖弱なる婦女子が之等工場の上層に勞働しあるに至りては其危險は蓋し想像の外なりと云はざるべからず之れを以て當工場に於ては火災豫防に就て各方面に注意を拂ひ工場設備の諸機械は火災保險組合の法規通りとなし日常使用する危險物例へば揮發性輕油、機械油の如きものに對しては特別裝置の倉庫に貯藏し其出入は嚴重なる監督の下に取締をなせり。

次に火災發生後に對する裝置は次の如し

一、消火用水壓鐵管。

壓力高き水壓鐵管の先端に消火栓を裝置し此消火栓は可熔解性金屬によりて鐵管内の水壓を支持するが故に火災に際し或る熱度に達すれば可熔解性金屬熔解し壓力高き水を四方に飛散せしむるものなり此消火栓は約二間の間隔を有して縱横に布設せらるゝなり。

一、消火車。

一室に必ず一臺を裝置せらる其構造は車上に一個の水槽を備へ水槽の先端には開閉用「バルブ」を通じて「ズック」製「ホーズ」連續せられ今水槽の水を使用せんとする時は此開閉用「バルブ」を開けば槽内の水は或る化學的作用により非常なる

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工場の位置と職工　工場の位置は前述せるが如く米國に於て最も繁盛なる鐵工業地なるを以て歐洲より渡米する職工は米國東海岸に上陸するや悉く直に「ピッツバーク」市に來り其職を求むるを以て之等職工の集散地と稱せられつゝあるなり。從ひて比較的低廉なる賃金を以て良好なる職工を吸收するの特點を有せり而して之等移民を收容せる工場に於て喧嘩爭論其他の醜態を演することなきは實に工場の規律が嚴格なるに依ると雖他に又宗教の力によること少しとせず。「ペンシルヴァニア」州は米國の他州に比し宗教的制裁の嚴格なる土地にして一週一度の日曜日の如き靜かに家庭に團欒の樂を盡し敎會に牧師の敎訓を聽くを以て習慣となし酒舖の如き日曜は營業を停止し若し酒類の販賣を日曜になしたるものあれば州の法律によりて處分せらるゝ事となれり其如何に宗教的制裁の嚴なるかは之れを以ても推察せらるべく無敎育なる幾十萬の職工によりて設立せらるゝ「ピッツバーグ」市幷に其周圍の安寧稀序は唯一の宗教の力に依りて保安せられつゝあるなり日本工業地の職工に比較せば其差實に些少にあらざるを覺ゆるなり。

工業と保險幷に救濟

職工と保險幷に救濟　職工は單に勞銀のみによりて一家を支持し別に不動產等を有せず殊に金力萬能の米國なるが故に勞銀の幾分を貯蓄し有事の際に供へんとなしつゝあり且つ職工が其身體を大切に攝養することは日本の職工勞働者の想像も及ばざる所にして寒暑、飮食、空氣の流通、勞働の過激、睡眠不足、其他萬般の衞生的方面に注意すること頗る細密なり而して彼等は皆生命保險に加入し負傷、病氣等より起る缺勤に對しての生活費は工場に組織する救濟組合に加入を命ぜられ一週間以上負傷又は病氣にて缺勤したる場合は其組合より規定の金額を支給し以て生活の安全を保護し治療に對しては救濟組合の醫局に於て之をなすことゝなれり。

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め其製品を工業各般に應用する點に於て其工場の位置は經營の上に及ぼす影響頗る大なり。殊に今日の電氣機械製作は其原料の精選如何によりて其製品の良否を卜する迄に發達し各製作工場は其原料を製作する會社と特別契約を結び協力研究に成りたる諸原料を適所に使用し以て良好なる電氣製品を得る事に勉めつゝあるなり而して絶緣用樹脂、鑛油、布類、精銅窯業、製品、鐵材等は製作の主要部として必ず特別研究をなさゞるべからず近來變壓器の能率の如きは單に原料の良否のみに比例するかの觀あり三四年前に於て製作したるものと同一型の變壓器は其設計に變化なく唯「シートアイオン」を精選したるのみによりて「アイオレロス」を從前の六割迄に減少したるが如きは最顯著なる事實たり。日本に於ける電氣機械製作者も既に原料製作者と協力して特別研究をなしつゝあるべしと雖猶一層其範圍を擴大し諸種の日本固有の原料を應用して特殊の日本式電氣機械器具を製作するに至らば從來の原料輸入額を減少し斯業の發達に資する所大なるものあるべし。

工場の位置と交通　當工場は米國第一の交通機關と稱せらるゝ「ペンシルヴアニア」鐵道の幹線に沿ひて設立せられ工場の內部は縱橫無數に貨物運搬用軌道を布設せられあり而して貨物專用機關車と貨車とは自己所有のものを使用し晝夜貨車の出入繼るが如く製品の重量大なるものに對しては悉く貨車の上に於て荷作をなし以て輸送上の便益を大ならしめつゝあり貨車容量の如きも一車三十噸以上のものを使用しつゝあるが故に逐次益々增大する發電機、變壓器の容量をして自由に積載し得るの便利を有せり日本の工場が貨物運搬用軌道を有せず又鐵道院の貨車が一車七噸以上の積載をなし能はざるものと比すべきにあらざるなり又「ペンシルヴアニア」鐵道は工場に通勤するもの爲めに特に割引乘車券を發行し乘車時刻の如きも工場に出勤退出の時刻と適應せしめつゝあるが如き日本の工場と比較し其利便非常に大なり。

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米國に於ける電氣機械製作工場

練習工場

「ウエスチングハウス」電氣機械製造會社は西暦一九〇七年に於ける米國經濟界の亂調によりて一時會社精算人に委托せられたれども其後經濟狀態の平常に復歸するに從ひ會社も亦漸次活氣を帶び今日に於ては非常なる勢力を以て機械製作に勉めつゝあるなり。

工場の位置

「ウエスチングハウス」電氣機械製作工場は北米合衆國「ペンシルヴアニア」州「ピッツバーグ」市に本社を有し工場は其市を東に距る十二哩「モノンガヘラ」河の支流に沿へる「イーストピッツバーグ」町に設立せらる。

工場の位置と原料　抑も工業は其種類の何たるを問はず單獨に經營せられ得べきものにあらずと雖、就中電氣機械製作の如きは最他の工業と關連するの性質を帶ぶること甚しく其製作用原料を各方面に求

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未だ購讀せざる人に

本誌の目的とする所は日本百般の事物を遺憾なく世界に紹介せんとするに在り。然かも日本の事情に就いて何等知るなき外國人に了解せしめんと企畫せるものなれば事實は最平易に研究は最正確なり。蓋し日本人と雖本誌掲載の事實に就いて多くの知識を有せざる事は明瞭なりとす。本邦人亦必讀す可き雜誌たる事言を俟たざる也切に未だ購讀せざる各位へ本誌を薦む。

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十二部	一部	內地清韓 六十錢
四圓五十錢	五十錢	外國 六十錢
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一廣告料　本誌廣告掲載御希望の方は御一報次第早速掛員差出し御相談可申上候

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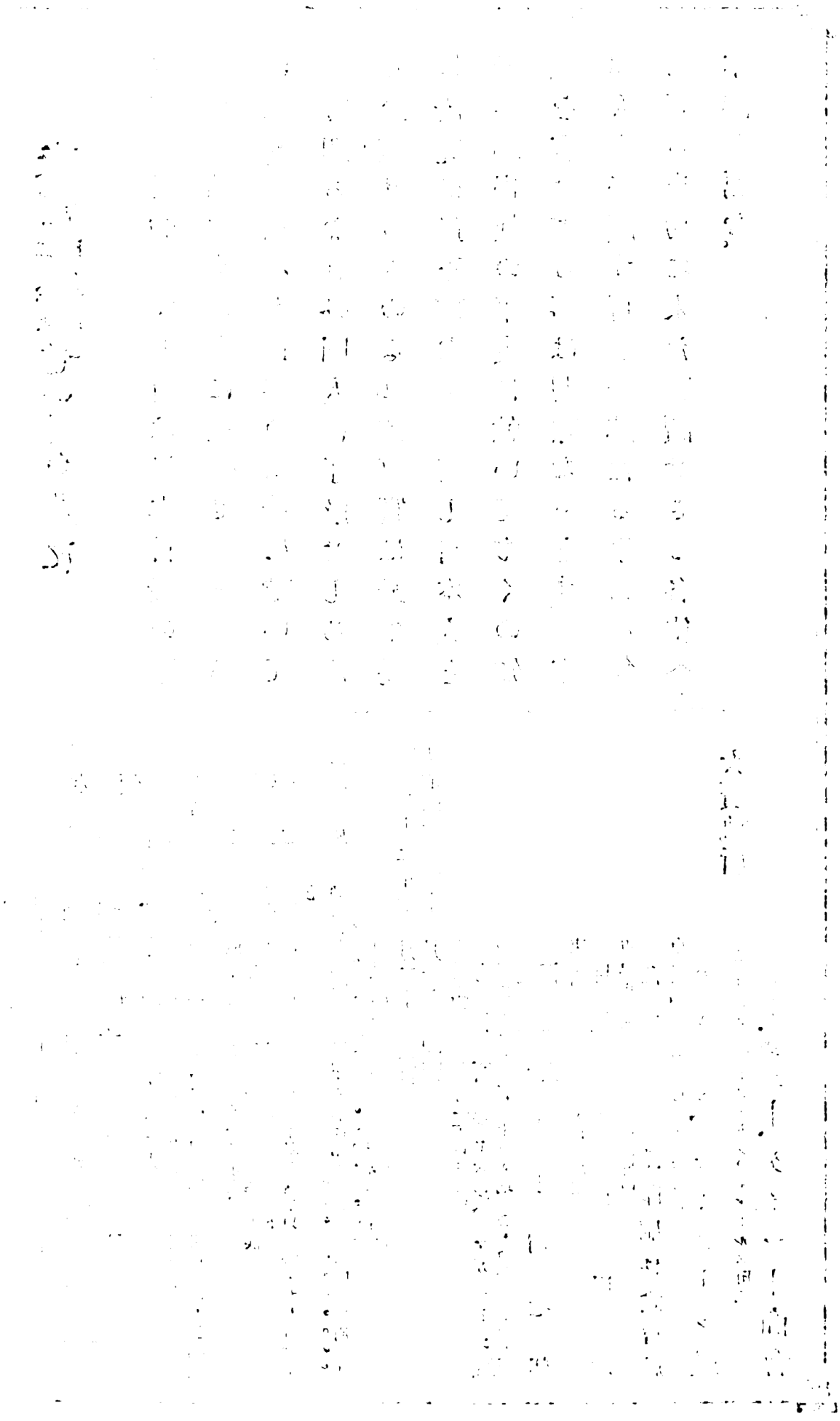

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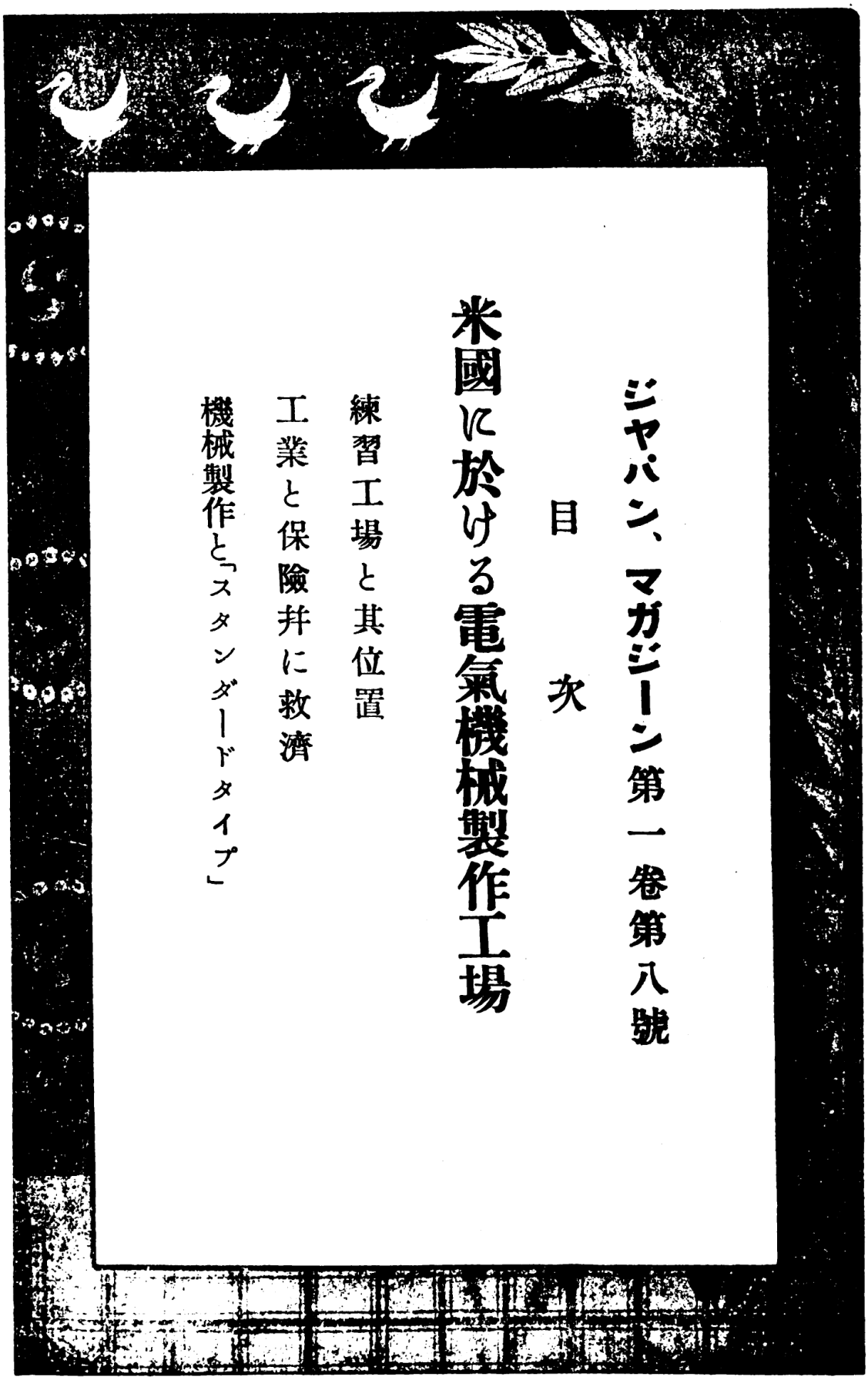

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THE JAPAN MAGAZINE

A REPRESENTATIVE MONTHLY OF THINGS JAPANES

JANUARY 1911

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PROPRIETOR Seishin Hirayama | MANAGER Y. Bryan Yamashita | EDITOR Kathryn Rucker

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In the Japanese Empire, per year in advance. . . . . *Yen* 4.50
In Foreign Countries, (post paid) per year in advance. . . *Yen* 6.00
Single Copy, 25 cts., 1/ . . . . . *Sen* .50

Foreign subscribers should remit in P. O. or express money orders, to The Japan Magazine Co. The Japanese *yen* is equivalent to 50 cents U. S. currency, or two shillings English currency.

Published by The Japan Magazine Co., 3, Itchome, Uchisaiwaicho, Kojimachi, Tokyo.

London Agents, Keymer & Co., 3 Whitefriars St.

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DANCING GIRL AMONG GATE-WAY DECORATION, NEW YEAR

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DANCING GIRL AND GATE-WAY DECORATION, NEW YEAR

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THE JAPAN MAGAZINE

VOLUME ONE JANUARY 1911 NUMBER NINE

NEW YEAR IMPERIAL POEMS

WINTRY MOON SHINING UPON THE PLUM BLOSSOMS*

BY HIS MAJESTY, THE EMPEROR

Teru tsuki no
Hikari wa imada
Samukeredo
Haru ni kawaranu
Ume-ga-ka zo suru.

Cold moon and bright,
Your wintry light
Shines now upon the plum,
But its perfume,
Shed forth so soon,
Is like the spring-time come.

BY HER MAJESTY, THE EMPRESS

Mikaki moru
Hito ozo omou
Kaze sayuru
Shimo-yo-no-tsuki ni
Ume-no-hana mite.

Plum blossoms sweet
My vision greet,
A wintry moonlight fête;
But thoughts revert
To men alert
Guarding the Palace Gate.

BY HIS HIGHNESS, THE CROWN PRINCE

Kage sayuru
Tsuki ni kioite
Saku ume no
Hana-no-kokoro zo
Ooshi karikeru.

Right brave are you
With spirit true,
Plum blossoms sweet and white,
To bloom just now
And show us how
You rival the full moon bright.

BY HER HIGHNESS, THE CROWN PRINCESS

Ka wo tomete
Tou hito mo naki
Ume-zono wo
Yogoto ni terasu
Tsuki-no-kage kana

The moon doth shine
Each night so fine
On the plum trees now in bloom
But none is there
In the garden fair,
Filled only with sweet perfume.

TRANSLATIONS BY KATHRYN RUCKER

*During the first week of January each year, an *Uta*, or Poem Party is held at the Imperial Court, and members of the Imperial Family and guests compose verses on the subject chosen by His Majesty The Emperor, the above being this year's theme.

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NEW YEAR MINSTRELS PLAYING AT A GATE-WAY

NEW YEAR CELEBRATIONS

THERE is no occasion in the twelve months which is so looked forward to, and celebrated with such éclat in Japan, as is the New Year, and the first half of January is so filled with festivities, days of special meaning, and various observances of old customs for bringing good fortune during the coming year, that little else is attended to or even thought of. While the general usages at this time, such as the bamboo and pine decoration, the making and eating of *mochi* and other special foods, the visiting and exchange of greetings, the games for children, and the ringing of the temple bells one hundred and eight times at the midnight hour, are similar throughout the islands, there are certain practises and rites in different provinces and places peculiar to them alone, and of engrossing interest.

Foremost among them is the ceremony of sacred fire performed at Gion shrine, Kyoto. The Japanese name, *Kedzurikeke no shinji*, may be literally translated as 'Divine service of half pared wood,' and is regarded as efficacious in averting evils and calamities such as the populace stand in dread of.

About midnight the priest who is to perform the ceremony is carried to the shrine on a palanquin, torch bearers going ahead of him, all proceeding through the *torii* facing the south to the hall of worship, where the priest enters and seats himself before the shrine, passing some time in meditation and prayer.

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In the corridors at either side of the hall, are twelve (representing the months of the year) pieces of wood from which all the bark has not been removed, six on each side. After the prayers, these are lighted, and the curling of the smoke therefrom carefully observed; if it drifts eastward toward the Province of Omi, or westward toward Tamba, it presages a poor rice harvest to them, respectively, during that year. The burning wood is then carried and heaped into a great fire, in a huge iron basket swung in the temple court where in much solemnity fresh water is drawn from the well by the priest, and food is cooked upon the sacred fire for offering to the gods on the New Year.

This fire is held to be of great power to bring prosperity and happiness to those who succeed in lighting by its sacred flame, a piece of rope, called *ninawa*, which must be kept alight until they reach their homes again, for starting the fire for cooking their own food the following morning. This is done by twirling the rope like a whirligig, and the glowing end, which burns like a cigar but never flames, slowly eats its way, until by the time the most distant devotees have regained their domiciles, but a small portion remains. These ropes, a little more than a yard in length, and about hall an inch in diameter, are sold by the thousands on this night by street fair merchants, whose booths line the main streets leading to Gion shrine. Even those who have no household, such as students and visitors in the city, either because of its fascination, or some feeling that it will benefit them with good fortune, one and all push their way in jolly good humor through the densely crowded thoroughfares, which being narrow afford slow progress to the entire population turned into them *en masse*, as it were, jostling and elbowing its way to the coveted divine fire; and having attained the heights, for the temple stands upon one of Kyoto's lovely hills, the priests are kept busy lighting these ropes, the ends of which they plunge into the fire a dozen or more at a time, murmuring a prayer, then giving them to the attendant who passes them to the eager hands of those who wait for their return.

Following this is the *Daikagura*, a strange performance with masks to the accompaniment of drums which are sacred treasures of the shrine, a rite in which the gods are supplicated and offerings made to them for the welfare and happiness of the people of the universe.

The returning thousands with as many revolving wheels of fire, of every size, as the whirling rope is shortened or lengthened by its possessor, make a wonderful sight, and one marvels that this charmed fire, swinging about almost madly amidst the mass, does not set light to the flowing sleeves or robes with which it seems so likely to come in contact, and doubtless many a face or hand is touched, but the fire is sacred and seems to do no harm.

The scene is weird, almost startling, the crackling fire and its red glare upon the oriental edifice and votaries of the shrine, the movements of the latter outlined by fire as viewed from a distance, the wild cries and peculiar noises of that sea of people, the clapping of hands in prayer, the beating of drums, the sounding of gongs, all these make an impression upon one beholding and hearing them for the first time, not easily forgotten.

In the Province of Settsu, near the city of Osaka, in Nishinarigori, is the Ebisu shrine, where are the consecrated images of five gods, chief of which is Hirukonomikoto, said to be afflicted with deafness, but who confers happiness upon those who worship there; and on the tenth of January a peculiar rite is observed at the shrine, called the Ebisu *matsuri*, or festival. Upon this day, which is one of the New Year holidays, the merchants of Osaka provide themselves with wooden mallets,

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In the temple grounds tiny bags of rice, with small bamboo leaves, *kobun* (old Japanese currency) and a miniature measure are sold to the merchants or other visitors as good luck charms for the year.

A method of fortune telling (*kamewo uranai*) by heating the shell of a tortoise and deciphering the characters which appear in the cracks produced thereby is a New Year's custom practised now only in the island of Hachijo, about a hundred fifty knots distant from Yokohama, and during the Tokugawa regime a penal settlement; but this custom is mentioned in ancient records as having been very general. In Hachijo, the ninth day is celebrated by eating *mochi* fried in oil, and the universal rice dumplings on New Year's day are eschewed there. The children fly enormous kites, the winds being very strong.

In Tokyo, New Year's Day is the most strictly observed holiday of all, and scarcely a shop can be found with open doors, except the fruit dealers, who are especially busy on that day, as attractive baskets of fruit are favorites among the Japanese for presenting to their friends at this time. The streets are thronged with men in carriages, jinrikishas, and on foot, hurrying to make the round of their circle of acquaintances, leaving cards, for which beautiful lacquer trays resting upon some exquisite piece of old brocade are placed at the doors; but if he be an intimate friend he carries to be regaled will kiss and hot sake. The streets are also gay with children, girls in their most brilliant rocks of scarlet, vivid green, bright blues, yellows, and cerise, their huge floral patterns often finding no chance of repeat upon the tiny figure of a six-year-old, and the rainbow sleeves which hang to the very hem of the garment show fascinating glimpses of their many-hued linings as the little ones dash about with arms uplifted in their much loved New Year's game of battle door and shuttle cock; and the boys, less colorfully garbed, flying tremendous kites, which supply another gay note. The trolley cars are crowded with workmen and artisans with flushed faces and loud voices; few women are to be seen as they remain at home to welcome visitors. Minstrels and dancing girls go from house to house clad in costumes seen only at this season, and perform amusing figures, often wearing huge masks of the head of some imaginary beast, transforming themselves into comical or demoniacal creatures, playing and singing at the door to receive a few pennies.

Many of the customs of old Yedo have been laid aside, as superstitions have

FIREMEN AT HIBIYA, NEW YEAR'S

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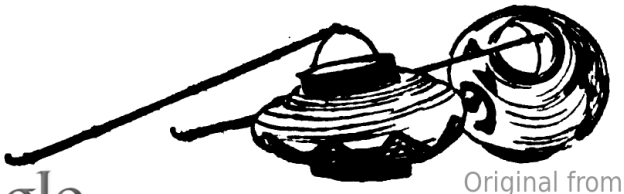
yielded to education and Western ideas have permeated the new Tokyo; but one of the New Year celebrations practised from ancient times in the capital city is the *hatsuni*, or first consignment parade. All accounts of the year must be settled at the end of December, and nearly all business men, especially merchants, remain at their shop the whole night of the thirty-first in order to clear up every thing, and begin the year absolutely afresh. The *hatsuni* takes place on the second day, and is made up of the employes of tradesmen and the various workmen whom they engage from time to time, such as carpenters, masons, etc., all of whom wear a dark blue cotton coat, *hanten*, upon the back of which, between the shoulders, appears the name of the firm they represent in bold, white characters. They walk along beside the carts fluttering with flags and streamers, and laden with the first consignment of goods from the wholesale house to their employer. The horses which draw the carts are decorated in a most interesting fashion, sometimes with gilt embroideries of the *takarabune*, or treasure ship, and such like, the peculiar harness used affording an opportunity for special ornamentation. Sometimes great, slow moving oxen draw the carts, decked from horn to hoof in every color of the spectrum, and various oriental appurtenances and appendages.

So-called musicians head the procession, sometimes strictly Japanese, playing the *samisen*, flutes, bells and drums; but lately, more often a band of foreign instruments, all in different keys and each rendering his part without regard to the others or his fellow beings. All indulge frequently in *sake* and soon become very lively, their voices rising above the hum of the streets and din of the instruments; and when their circuitous route brings them again to their master's house, they make a hilarious party and enjoy refreshments and more *sake*.

Another celebration held in Tokyo every New Year is by the fire brigade, at which time a public exhibition of feats which show their skill and training, is given at one of the parks.

A custom, still quite general all over the islands and at one time made the occasion of a ceremony at the Imperial Palace grounds, Kyoto, but not practised in the capital city since the people became imbued with more progressive ideas, is that called *dono*, which is observed on the fifteenth of January and consists in collecting all the articles and materials used for the New Year decorations, the pine, bamboo and *shimekazari*, or straw rope ornament, and burning them, and over the fire boiling together rice and red beans, or roasting *mochi* (rice dumplings), it being believed that this will prevent the spread of diseases. In Kyoto and Osaka, great bon fires are made of these things piled from twelve to eighteen feet high and burned along the river banks. This custom appears to have come from China, and the idea of driving away disease by burning something is still held in that country.

This is the last of the celebrations, and all suggestions of the holiday season seem to disappear like magic, even the kites and the battle doors being seen no more until another New Year.



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IMPERIAL MUSEUM, MAIN BUILDING

THE IMPERIAL MUSEUM

(TOKYO)

IN historic Uyeno Park, where lie six of the Tokugawa Shoguns, and their mortuary temples still attest the glory of their power and the height to which art rose during their rule, upon the site where once stood the house of the High Priest of Kwanyeiji, Prince of the Imperial Blood, now stand the buildings of the Uyeno Imperial Museum, Hakubutsukwan, the first of which was erected in 1877. Within their walls have been gathered together representative treasures, industrial and art objects from foreign countries, and the best historical records of Japan's past, as to dress, customs, arts and crafts are to be found here.

The buildings are dignified structures of brick and stone, two stories high, with Moorish detail, and of considerable extent; but the fine collections have so rapidly increased, that notwithstanding the additions of the past, and the recent handsome classical annex of granite, erected by the city of Tokyo, and upon the occasion of the marriage of their Highnesses the Crown Prince and Princess, presented to the Department of the Imperial Household, under whose control the Museum is held, the space is still inadequate and only part of the entire collection can be displayed at one time, the exhibits in various departments being changed every thirty days.

The Museum is open to the public daily from eight to five in summer, and nine to four in winter, with the exception of a New Year's holiday of ten days, and an admittance fee of five sen is charged.

The entrance, in the centre of the main building, opens into a spacious corridor, in which is a replica in plaster of Okuma Ujihiro's equestrian statue of Prince Arisugawa, the original of which stands before the General Staff Office, Kojimachi. At the right is the Natural History Department, with many good specimens from all quarters of the globe; but of greatest interest to foreign visitors is the exhibit of Tosa cocks, with tails from ten to fifteen feet in length, which hang from the fowl's on their high perches and lie coiled in the bottom of the case. These cocks are of the ordinary colors, variegated

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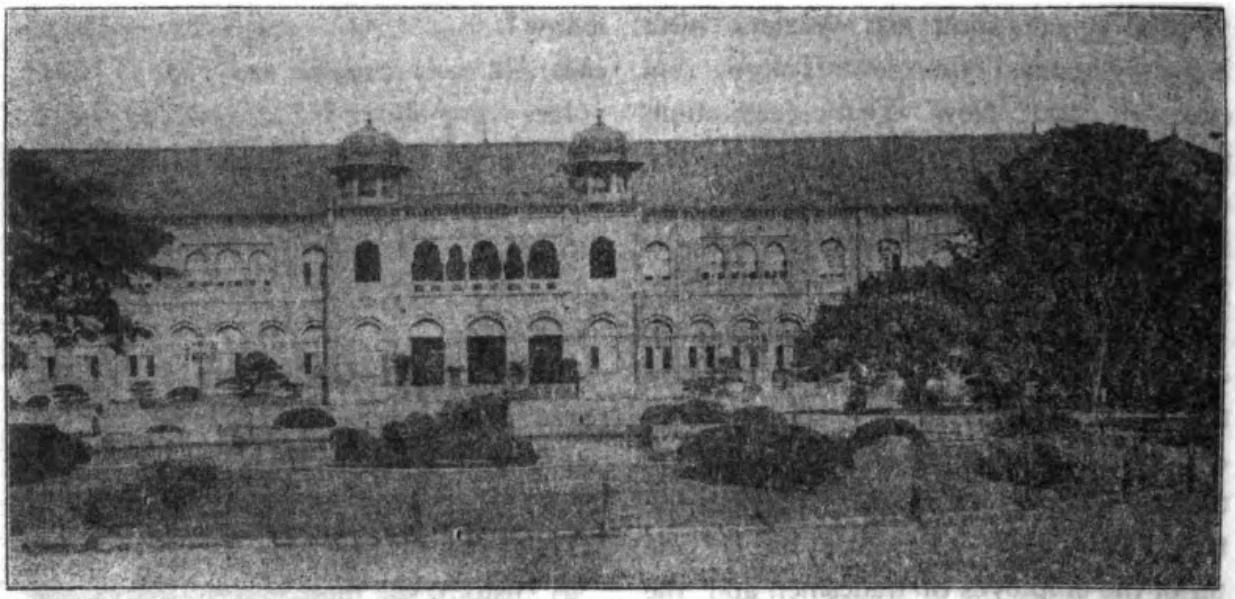

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LONG TAILED TOSA COCKS

red, yellow, blue and dark green, also white ones; their bodies are rather small.

The Army Department contributed the exhibit of war trophies and the various kinds of fire arms imported from foreign countries since the beginning of the Meiji era to be seen in the next department; adjoining which is the exhibit of color prints from wood cuts, so characteristic of Japan. This includes pictures of flowers and birds, by Suzuki Harunobu, painted one hundred fifty years ago; portraits of actors, by Torii Kujomitsu, made in the eighth century, the Torii family having been professionals in this line through many succeeding generations; also genre pictures, by Utagawa Kuniyoshi, dating from the middle of the nineteenth century; and belonging to the same period, works by the second Toyokuni, Utamaro and Okyo, the fifty-three views on the Tokaido by Hiroshige, and paintings by Hidegawa Yeizan. Many wood cut cover designs by modern artists complete this fascinating collection exemplifying an art craft highly developed by the Japanese and a collection of lithographic prints presented by the South Kensington Museum is also to be seen here.

Beautiful gold brocades made in China three hundred years ago attract the attention next, accompanied by small *fukusa* (cloth for wrapping), many of which were designed by Okyo, embroidered pictures and tapestries of Nishijin make.

The collection of lacquer ware which fills the next room contains many pieces of rare beauty and skill in workmanship, among which is a book case with the interesting history of having been in the wreck of the French Steamer Niel, which sank off the coast of Idzu, 1874. This case had been exhibited at the International Exposition held in Vienna, and was being returned; it was recovered by divers after remaining submerged for nearly two years, and its perfect condition amply testifies to its superior quality.

CARVED AND LACQUERED WOOD STATUE OF KICHIJO-TENYO

It is of gold aventurine lacquer, with a decoration

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IRON TABLE-TOPS COCKS

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CARVED, LACQUERED WOOD STATUE OF ZO-
CHOTEN, OWNED BY EAROS TSUNUKI

in relief of a pine and clover design, evidently made about two centuries ago, but the name of the maker is not known.

Another article of the same kind of lacquer, a *tsuitate*, or box for articles of minor size, is of much more ancient date, being no less than nine hundred years old, maker unknown. It is decorated with a scene in gold lacquer in low relief. Temple records say it was a gift from the Chinese Emperor Kensō, of the Tang dynasty, to the celebrated Buddhist priest, Kobo Daishi, but it is claimed by Japanese connoisseurs to be of native manufacture. It is the property of the Kongobo Temple in Yamato Province.

Also of remote antiquity, a pro-

nounced by accepted authority, is a lacquered leather case, attributed to the twelfth century, presented to the Museum by the Horin temple. It is of black lacquer inside and out, with pictures in gold and silver.

But perhaps the piece belonging to this group which is regarded as the most precious national treasure is a case which was made in 920 A.D. and preserved as a relic by the Nimma temple for having been used by Kobo Daishi as a depository for sacred Buddhist canonical books. Two other notable articles are a box which contained the swaddling clothes of Emperor Antoku and is more than seven hundred years old, and a round ink slab case which belonged to Yoshimasa, Ashikaga Shogun, and dates back to 1400.

The next department is devoted to decorated leathers, there being articles for household use, armor, et cetera. A variety known as *wetkwaw*, figured leather, is made of deer skin, with vine patterns on a white ground, flowers on a red ground; that called *kinkawa*, gold leather, has floral decoration on gold, and *wetkwaw* has gold ornament upon black. The art and workmanship is most superior, and show that the ancient Japanese artisans were highly skilled.

In the same section is the collection of *netsuke*, ivory carvings, and *kamma*. The first named are in both ivory and wood, the oldest of the latter were carved by Hamano Sengue one hundred and thirty years ago.

These miniature carvings are unexcelled anywhere in the world; the marvelous life with which the tiny figures are invested and the perfection of cutting make them little gems. The section given to the exhibition of ancient specimens of tiles contains some very interesting pieces, one of the most remarkable being thirteen hundred years old. It was taken from the roof of the Government Office at Dazaifu, a town in Mikasagori, Chikuzen Province,

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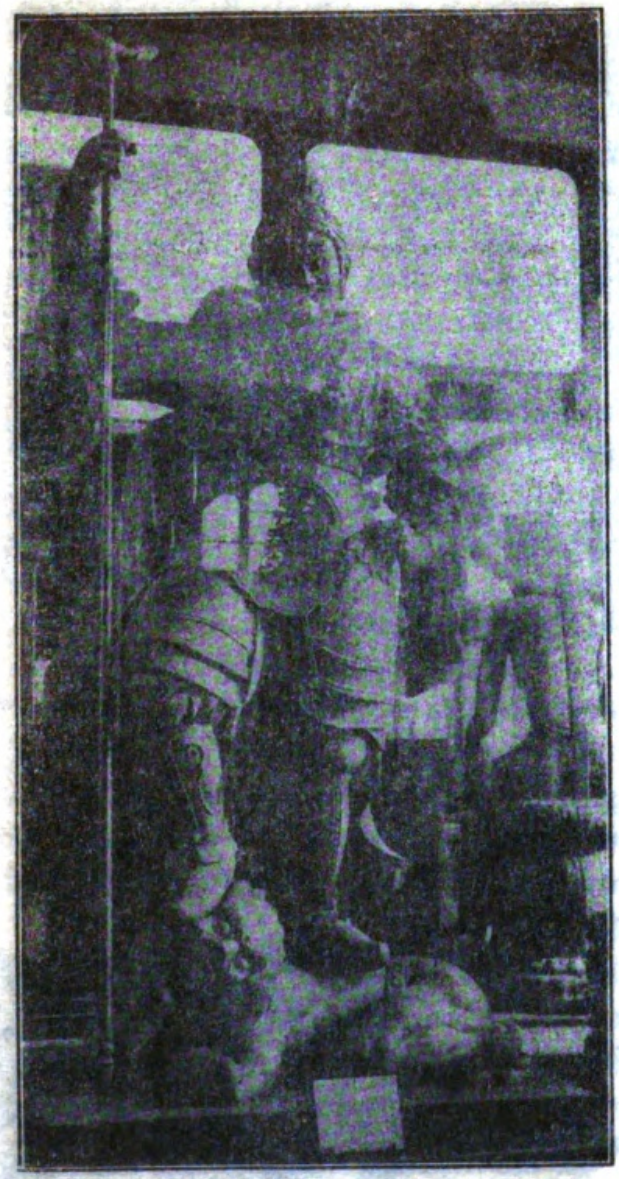

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Kyushu; and in that office the first high dignitary was installed in the first year of the rule of Emperor Shenka, 536 A.D., for the control of the administration of both the island of Kyushu and foreign affairs, the place being near the port of Hakata, at that time the centre of foreign intercourse.

Others of historical interest are those from the castle of Taga, built by Ono Adzumabito, in Miyagigori, Rikuzen Province, in 124 A.D., as fortification against the aboriginal Ainus, the Imperial power being then poorly established in that quarter of the country. Also a model from the palace built by Hideyoshi's adopted son, within the Shuraku palace compound, Kyoto, afterwards presented by the famous warrior to the abbot of the Higashi Hongan temple; it is three hundred years old. Ornamental Chinese tiles of the time of Tsin dynasty, represent various animals and are of a peculiar bluish color.

The *Nō* dance masks exhibited in great numbers, and a few rare examples of masks used in a strange dance called *giraku* are from four hundred fifty to a thousand years old, and of many wild and weird expressions. Among the noted makers of masks represented in this collection are Horan, Senshu, Sukurai, Ishikawa, and Fukuhara, ranging from the Fujiwara to the Ashikaga period. The *giraku* masks belong to the Nara period, and were preserved in the Horiu temple.

The sculpture department is almost exclusively of a religious nature, the exhibits being either bronze Buddhist deities, or lacquered carved wood figures of the same, all of extremely ancient date, and forming a part of the national treasures.

The makers of the Jiunimen Kwannon and the Jizo Bosatsu are unknown, but they date back more than a thousand years, as does also the lacquer image of Yakushi Nyorai. A circular bronze tablet with a figure of Buddha, is of the 10th

CARVED WOOD FUDO

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In the collection of sword furniture are many fine examples of metal work in various alloys, chief among which is one peculiar to Japan, *shakudo;* it is a lustrous black in color, and susceptable to very high polish. This has always been a favorite, because, perhaps as a background, it shows ornamentation in other metals to the best advantage. The making of swords has long been a fine art in Japan, and artists in their decoration won extensive fame. The handle of the *kozuka* or small knife inserted in the

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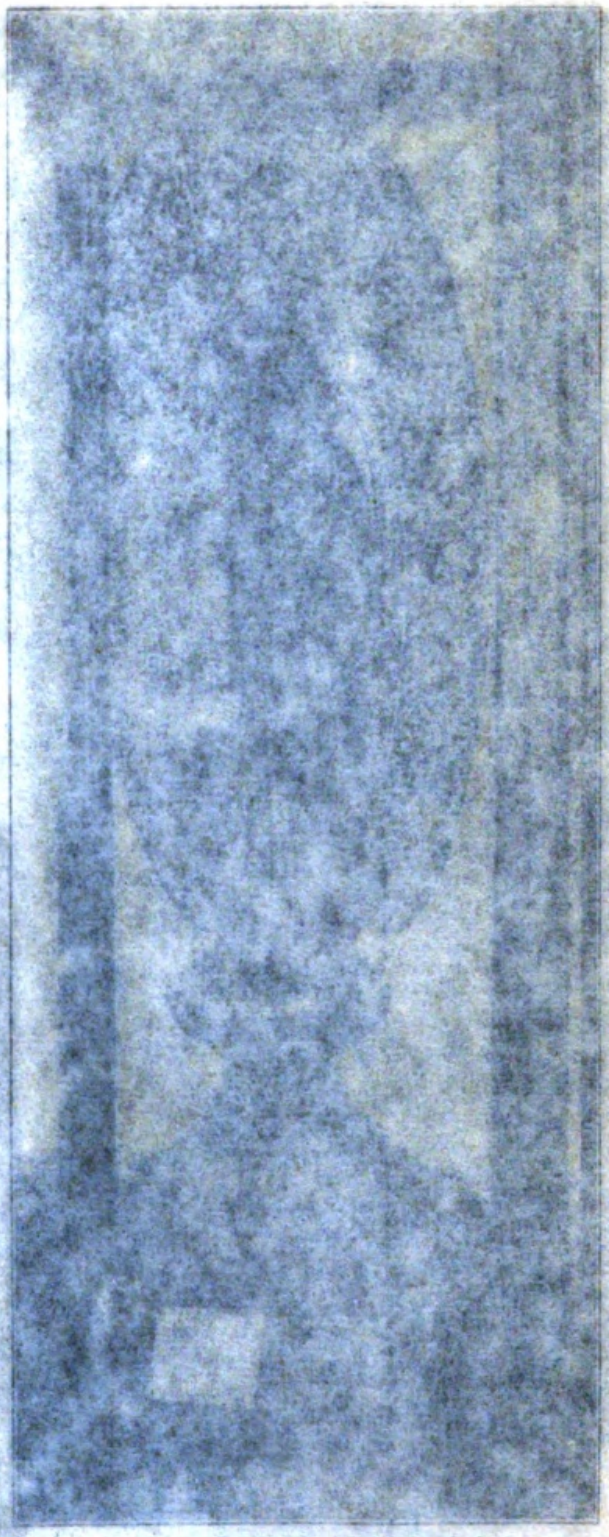

A BRONZE JAR

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A BRONZE AMIDA

sword handle was usually richly ornate, as also were the *fuchi* and *kashira*, mounts of the latter, and the *tsuba*, or guard.

A *kodzuka* with gold decoration, by Goto Jioshin has been treasured for three and a half centuries for its beauty and workmanship, and others by Goto Tetsujo, and Goto Tsuijo are respectively two hundred thirty and one hundred eighty years old, both with dragon designs.

The *tsuba* are of great variety, and almost every famous maker is well represented, the changing methods of ornamenting being easily observed; the early openwork iron ones and those with hairline chasing with inlays of gold and silver, the later ones with their designs in relief or intaglio, and the encrusted and sculptured ones.

A specimen of Chinese bronze said to be two thousand years old, in the form of a vase, is an individual exhibit of much interest, near which is the *kaikino kagami*, or mirror, presented to the Buddhist image, Korin temple, by the Empress Koken, who reigned 749-758 A.D. It is about one foot in diameter, with a picture of waves, rocks and birds carved upon the back.

Ascending to the upper floor, one is immediately attracted by the exhibit, near the stair-way, of the Imperial carriages. These were in use just before the Meiji Restoration, the larger one having been for Mikado Komei's personal and exclusive use, and was made in 1855. The interior is hung with silken curtains brocaded with figures of the *ho-o*, a bird resembling the phoenix, much used in Imperial decorations, and a bronze figure of which surmounts the top of the car. When in use, heavy silk cords attached to the bird and passing over the four corners were held by as many attendants. The smaller car, *kora kuruma*, belonging to the same period, was used by the prime minister. Leaves of the betel nut tree form the covering; a screen shields the entrance in front. A litter is one which the Mikado used on informal occasions, he first having been carried upon it at the Shinshosai festival, 1855.

In another exhibit is the elaborate lacquered palanquin, or *kago*, used by the consort of the fifth Tokugawa Shogun at the time of her marriage in 1664; she was a daughter of Takatsukasa Fusasuke, highest court noble of Kyoto.

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In the Historical Department various religious relics are of engrossing interest. Nearly a thousand years old is a gold and copper cylindrical box about a foot in length, with a five inch diameter. It was made by Fujiwara Michinaga, and presented to Zo-o Gongen, of Mt. Kongo in Yamato Province, where it was buried until the donor's death; it contains Buddhist scriptures in his own writing.

There is a miniature porcelain pagoda, five inches in height, one of a million which were made in 764 A.D. and distributed over the Empire by the Mikado as a prayer for peace; they held a sacred Buddhist text, and were called *hachiman-to*.

The *fumiita*, or trampling boards were used early in the seventeenth century; they are of metal portraying the figures of Christ or the Holy Virgin, and those professing Christianity, or suspected of belonging to the "depraved sect," as it was called, were made to tread upon these images, those who hesitated being put to death. The *kosatsu*, or notice boards prohibiting Christianity are also to be seen.

CARVED AND LACQUERED WOOD DEITY
BY UNKEI

CARVED AND LACQUERED WOOD DEITY
BY UNKEI

Ancient arms and armor form a large and valuable collection. There are three

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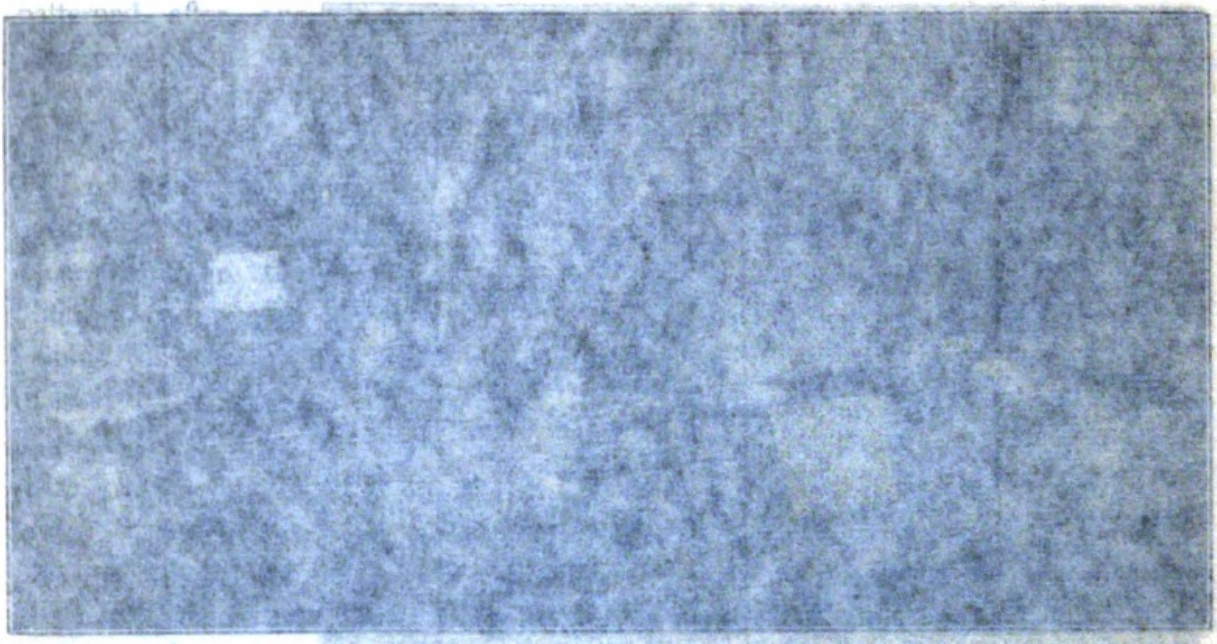

trousers of a deep

MOUNTED OR BUDDIST DEITIES

sports said to have been used by Kiyomasa, celebrated warrior and general who served under Hideyoshi and led the vanguard at the time of his Korean invasion; one of these spears, a triple-headed one, is said to have been broken in a tiger hunt, by the brave general himself.

There are many swords by famous makers such as Kunikiyo, Iyekuni, Kanihiro, Masamune and Kanemitsu, most of them being more than five hundred years old, and the suits of armor worn by Oniji Sakon and Gongoro are here preserved, being excellent examples of the styles of remote periods.

To those appreciating the numismatic art, the exhibit of coins is of much interest. There is a great variety of gold and silver ones of different values, the majority being of an elliptical shape for use as the former, but many of the silver ones are circular, and bear the seal of the Government. Most impressive to the iron and copper coins of an infinitesimal value (half a mill); these are perforated in the center for convenience in carrying by a string. The coins cast by the different dynasties of Shogun show the rules to which they belong, in Chinese characters; perhaps more interesting are the huge molds of gold and silver boarded by the

Tokugawa shogun in case of emergency. A minor collection of European and other foreign coins is also to be seen.

The section of the Historical Department devoted to the exhibition of ancient costumes, musical instruments et cetera, is both instructive and entertaining, being well arranged and very complete in the ceremonial and court dress of both men and women from the Nara to Tokugawa period; it also shows various official and other costumes worn by men of various times. The charm attaching to these garments lies not in their style alone, but in the exquisite skill of which they are made; silver and gold threads and figures, showing the luxury and elegance of former days. A curtain of heavy silk from the Toyotomi Age (1582-1598) of the Kyoto Palace is also to be seen here. The ceremony of the triumphal return of generals is represented by models made by Matsuoka in 1850, the various cases being fine suits of the particular dress and armor worn by famous warriors, and preserved at different shrines. The Kappa, or helmet, worn by the general therein, was the sight raised by the celebrated Hachisuka Shigetada, the original being a treasure at Mitake shrine. The kote, or gauntlet was

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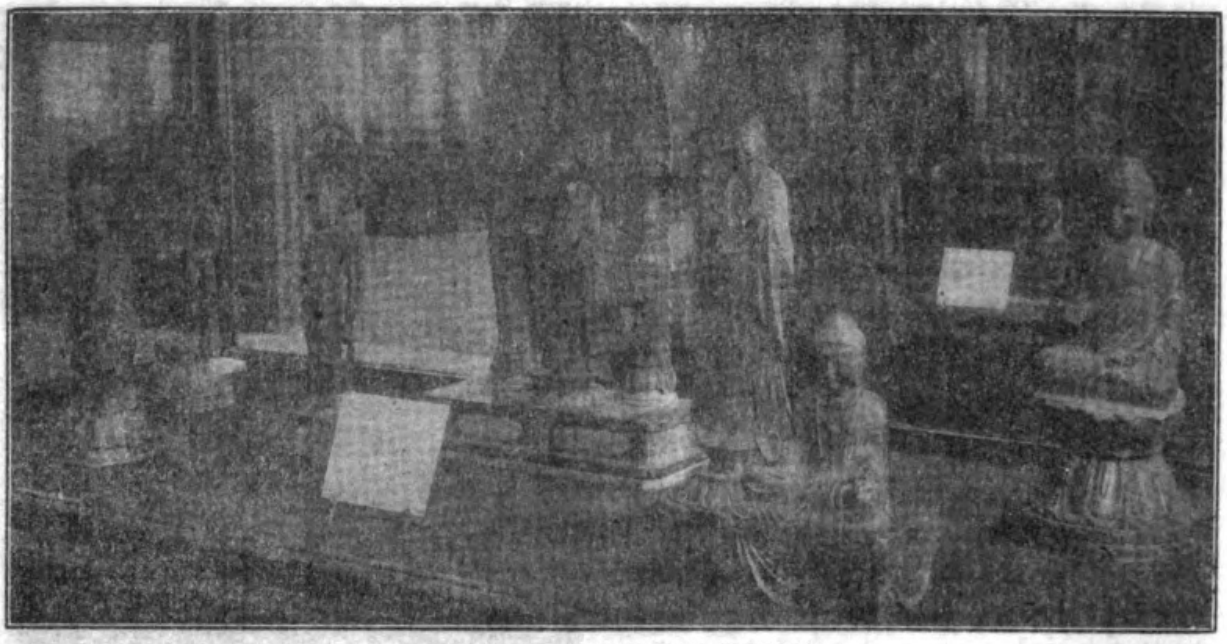

BRONZES OF BUDDHIST DEITIES

spears said to have been used by Kiyomasa, celebrated warrior and general who served under Hideyoshi and led the vanguard at the time of his Korean invasion; one of these spears, a triple-headed one, is said to have been broken in a tiger hunt, by the brave general himself.

There are many swords by famous makers such as Kunikiyo, Iyetsuzu, Kunihiro, Masamune and Kanemitsu, most of them being more than five hundred years old, and the suits of armor worn by Onji Sakon and Gongoro are here preserved, being excellent examples of the styles of remote periods.

To those appreciating the numismatic art, the exhibit of coins is of much interest. There is a great variety of gold and silver ones of different values, the majority being of an elliptical shape known as the *koban*, but many of the silver ones are circular, and bear the seal of the Government. Most innumerable are the iron and copper coins of an infinitesmal value (half a mill); these are perforated in the center for convenience in carrying upon a string. The coins cast by the different dynasties of *shogun* show the dates to which they belong, in Chinese characters; perhaps more interesting are the huge molds of gold and silver hoarded by the Tokugawa *shogun* in case of emergency. A minor collection of European and other foreign coins is also to be seen.

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patterned after one used by Yoshitsune, and now a relic at Kasuga, Nara.

A most interesting figure is one showing a *samurai* in the hunting costume prevailing from the Kamakura to the Ashikaga period. It is of silk gauze figured with flowers and vines, lined with purple silk; the long trousers of a deep blue color. Shields for the legs, *mukaboki*, are of deer pelts; there are gauntlets of red leather, and other varicolored leather attachments. The sword is in a scabbard made of tiger skin, ornamented with silver.

JADE EXHIBIT

Another *samurai* is in ceremonial court dress, made of a variety of kinds and colors of silk, red predominating. He carries a bow, and arrows of red and black lacquer; his lacquered leather belt is embellished with agate stones, and his scabbard, likewise of lacquer, is decorated with shells; the then indispensible and still popular masculine accessory, his fan, is made of cypress wood.

The enthronement costume in the style worn by emperors of succeeding reigns from the Fujiwara to the Tokugawa period is exhibited, the dress being of brocade, the under garments of white silk. The *shaku*, or baton, carried is of lacquer inlaid with pearl, also the scabbard; a crown set with precious stones, of which there are also pendants, is worn, and the shoes are of bird skin.

JADE EXHIBIT

The types of dress worn by the *daimyo* of the Tokugawa period are particularly striking and

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JAPAN EXHIBIT

JAPAN EXHIBIT

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NEW YEAR

effective. The upper garment and long loose trousers are made of linen; the *kosode*, a wadded silk garment is of *chijimi*, a kind of corrugated cloth, woven in a style peculiar to ceremonial use, with figures about the waist only, and of a brown color; the *obi*, or sash, is a blue-gray. A short sword is worn, and a fan of a shape used only at the shogun's court is carried.

A princess's dress of the same period is especially rich and elegant, and of graceful flowing lines. The *obi* is always the most elaborate piece, and very decorative both in design and effect with relation to the rest of the costume.

The *No* dance costume is shown, priests' dress, and many others of peculiar interest. This department is one of the most popular in the entire museum.

Of musical instruments the most characteristic of Japan are the samisen and koto. There are many ancient flutes and a variety of drums, which have always been favorites in the Orient.

The next chamber is filled with an exhibit of articles used by Emperor Shomu (724-748), of the Nara period; it embraces curtains, brocades of the Tenkio era, and various other textile fabrics, all more than a thousand years old and so changed by time as to appear perishable at the slightest touch. They have been treasured and preserved in the Horiu temple, Nara.

Fascinating in every particular is the *cha-no-yu* collection, which contains a tea spoon made by Rikiu, the greatest authority on the tea ceremony, who made his fame at the court of Hideyoshi. This spoon is of bamboo, and was used for placing the powdered tea in the cups.

There are dolls of many kinds and sizes, the most remarkable being so diminutive as to allow an entire *daimyo* procession with full retinue to be taken upon the palm of the hand at once. The changes in the doll festivals of different periods are well represented.

The manners, customs and daily life of Europeans, Formosans, Loo Chooans, Ainus, Chinese, East Indians, American Indians and Americans are displayed by means of figures in the various kinds of dress; and articles of household use, among which may be found American Indian pottery, examples of Siamese porcelain, Chinese paintings and sculpture of the Tian period, ancient Chinese tablets, and Annamese lacquer ware.

The apparel of the semi-civilized For-

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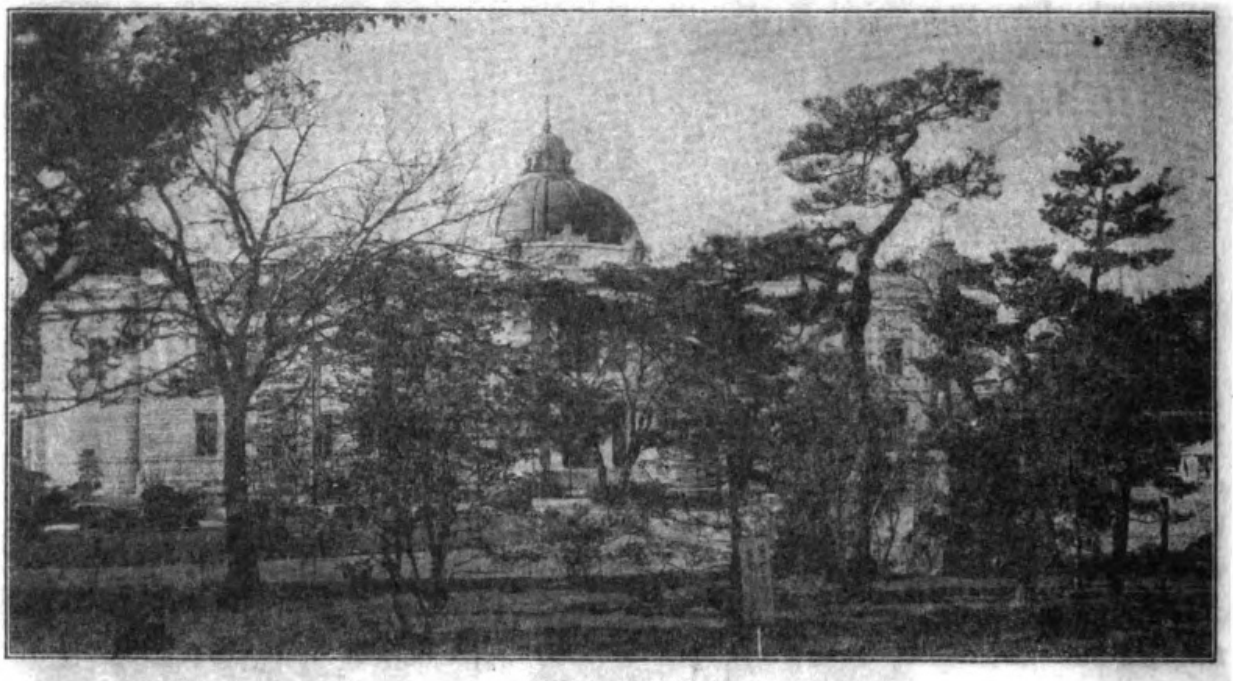

NEW ANNEX

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The apparel of the semi-civilized For-

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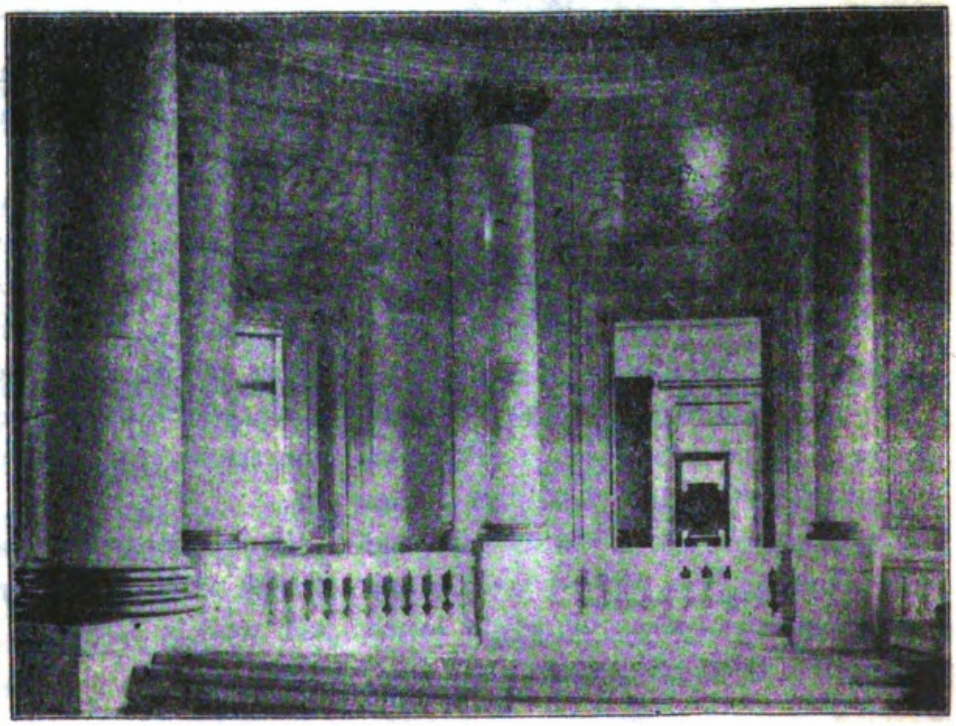
CHAMBER IN NEW ANNEX

mosans, their furniture and warlike implements, and the garb of the Formosan savages form a most interesting group.

In the Archæological Department in the annex are numerous specimens of arrowheads, utensils, et cetera of the Stone Age, which were found in Fujisawa, Niiharugori, Hitachi, Hirayama, Chibagori and Shimosa Provinces. There are stone spoons and mallets; bones and horns with rude decoration; copper swords used by the ancient Japanese, and *komatsurugi* swords with peculiar handles; iron helmets, armor, and bridle-bits, these having been excavated in Hiuga, Owari, Kodzuka and Kadzusa Provinces.

Of special interest are the stone and porcelain coffins used for cremation by the noble and wealthy ancients; these came from Echizen, Minasaka and Bizen Provinces.

An entire chamber is devoted to a splendid collection of *maga-tama* and *kuda-tama*, prehistoric ornaments used for necklaces, belts, rosaries and the like. The *maga-tama*, or crooked bead, is shaped like a comma with a hole in the body for stringing, and usually about three quarters of an inch in length; they are made of jasper, jade, agate, crystal and other stones,



ROTUNDA, NEW ANNEX

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CHAMBER IN NEW ANNEX

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BOTCHAN, NEW ANNEX

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CORNER IN GARDEN, IMPERIAL MUSEUM

and were in use as early as the seventh century by both men and women, but it a much later date were still popular in the Loo Choo Islands. The *Ky*ō*-tama* are similar, but tubular in form, and have been found in ancestral tombs in all parts of Japan.

Dating from the third century before Christ are the *Hani'wa*, or clay figures often in the shape of birds or fowl, used to form a fence about tombs. Of great historical importance as recording the abolition of the custom of burying alive the chief retainers of a lord with him, are the *Hani'wa* of human form, also of horses, which were used as substitutes at the death of Emperor Suijin's consort (30 B.C.), and thereafter.

A superb collection of white and green plain and carved jade bowls, mortars, vases, or pastoral staffs and various other articles occupy a chamber of the new annex, and in an adjoining one, Korean, Chinese and Japanese porcelains, a delight to the eye in form, color and texture,

Copies of many of the famous temple treasures both of Kyoto and Nara, such as Buddhist pictures, furniture, seals, boxes and rosaries are to be seen, also copies of the rarest paintings by Sesshu, Motonobu, and Moichō.

Inscriptions on monuments and tablets more than a thousand years old, are shown in prints, a valuable literary and historical collection. The tomb of Tokoyono Murajimakihito was built in 776, in Kawachi Province, and the monument of Tago Castle in 724. In one appears a sacred Buddhist text cut in 779 upon a stone monument which stands on the bank of the River Uji.

A gallery of portraits exhibits likenesses of the great literati and artists of Japan, where also is a remarkable painting representing the scenery along the Tokaido.

In an independent chamber is a mineral exhibit of the various ores found in Japan, and models showing the working of mines.

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BUSHIDO OF SATSUMA

By K. S. KOMORI

EX-COMMISSIONER OF THE DEPT. OF EDUCATION

(TRANSLATION)

ACCORDING to the most ancient traditions of Japan the Province of Hiuga (whose name signifies 'toward the sun', it being so situated as to receive the first rays of the rising and the last of the setting sun), was the place in which the gods, ancestors of the Imperial family and people of Japan, descended to earth and established the Imperial dynasty and palace; and this district, which also includes Satsuma and Osumi, became that of the Imperial house. The first Emperor, Jimmu Tenno, as claimed by tradition, left the Province of Satsuma for the first time to proceed into central Japan, where, by his wisdom and valor, he accomplished the unification of the country. His warriors were the braves of Satsuma, and from such have the people of this province descended.

Handed down from mythological times is a tale of two brothers, Hosuseri-no-mikoto and Hoori-no-mikoto, gods of the realm, the former of the sea, *uminosachi*, and a skilled fisherman; the latter of the mountains, *yamanosachi*, and an expert huntsman. They entered a rival competition in their respective pursuits, and being defeated, Hosuseri-no-mikoto declared that henceforward he would render service to the Emperor as an Imperial guard and accordingly later took up his post at the palace gate, his descendants becoming vassals of the Imperial family. From such an ancestry sprang the race of Hayato (abbreviated from *hayahito*, meaning a quick or clever person), noted for their daring and alertness.

The name Satsuma was derived from *Sachishima*, signifying that the province is an island rich in the products of land and sea; *shima*, or island, doubtless being applied in the sense of isolation, because of the mountainous character of the province.

Although the Satsuma subjects had been most loyal to their ruler in the beginning, their remote situation from the seat of government, and the natural characteristics of their section of the country tended toward their complete isolation and removal from Imperial influence, and toward the development of an independent organization for controlling farm lands and establishing a system of taxation, wholly different from that in other parts of Japan, as were also their manners and customs, and this semi-independent state led to a desire on their part for complete independence, which resulted in a rebellious state against the Imperial Government. The latter, however, always treated the refractory province with consideration, dealing justly but benevolently with the rebels, several emperors having gone in person, others sending Imperial princes, to subdue them, in doing which religious and educational measures were brought into play, Buddhism and the national literature being spread even into the most distant group of islands which lie off the coast of Satsuma.

The Hayato race was drawn back into the Imperial fold and its representatives once more attended the Emperor's far away court at Kyoto, and again took upon themselves the duty of guarding the gates of the palace, and Satsuma *samurai* formed the Imperial guard and escort on official and ceremonial occasions, and for

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more than a thousand years the Hayato race rendered loyal service to the government.

During the period of the supremacy of the Fujiwara family, the court nobles of Kyoto lived in great extravagance and luxury, and the profession of arms grew to be held in great contempt by them, and military men who found small satisfaction in remaining at the central seat of government where they had neither position nor any prospect of attaining their ambitions, betook themselves to the provinces where they might form alliances with wealthy families, acquire and cultivate lands, surround themselves with retainers and attain a power and prestige impossible to them under the then existing conditions at the capital. The topographical position of the district and peculiar characteristics of the clan of Satsuma Province, with their simple life and removal from the influence of the much degenerated court, preserved their Spartan spirit during all the centuries in which men at court became so effeminate; consequently it became a mecca for the warrior class, and the unique surroundings developed qualities which have distinguished Satsuma men throughout the history of Japan.

With the inauguration of military rule under the *shogun*, and the establishment of Minamoto Yoritomo's seat of government at Kamakura, after the crushing defeat of the rival faction of Taira, the power of the Emperor at Kyoto sank to its lowest ebb, and the country was united under an austere power which discarded the habits long indulged in by the court nobility, and encouraged economy, industry, the spirit of valor and bravery, and an order was issued that the military class should devote themselves to the practise of arms. Yoritomo realized the necessity of bringing under his control the powerful chieftains of Satsuma, and of doing it harmoniously; for this purpose he appointed his son, Shimadzu Tadahisa as governor of the Provinces of Satsuma, Osumi and Hiuga, and wisely counseled him to win the people rather than overcome them; to rule by co-operation, not opposition. Tadahisa with his band of valiant warriors, when arrived in Satsuma, found the provincial leaders fiercely hostile, notwithstanding the state of ascendency to which their class had now arrived; for they resented the interruption to their supremacy in the limited sphere which formed to them a veritable utopia, separated as they were from other clans, supplying all their own wants, and developing the traits which are apparent to this day and which made them then a power to be respected; and it was not without great difficulty and diplomacy that the worthy Tadahisa recruited the Hayato race as his own forces by a very slow and gradual process, and, as it were laid the corner stone of the *bushido* of Satsuma upon which has risen a structure that calls forth the pride of every descendant of that brave clan as well as the praise of all Japan.

Aristocratic families dating their lineage back to the Kamakura period are now mostly extinct, but the descendants of Prince Shimadzu, *daimyo* of the province, who brought about the unification of Satsuma, succeeded him in a long line of brilliant and talented princes who ruled the district with sympathy and benevolence for nearly seven centuries, or to the era of the Meiji Restoration, never removing their domain to any other part of the Empire, concentrating their energies toward the welfare and guidance of their retainers and the people, by whom they were greatly beloved. The ancient house of Shimadzu stood long and firmly upon its adamantine foundation of the *samurai* of Satsuma.

The term *bushido* was applied to the code by which the actions and behavior

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PRINCE SHIMADZU TADAHISA

(From an old painting)

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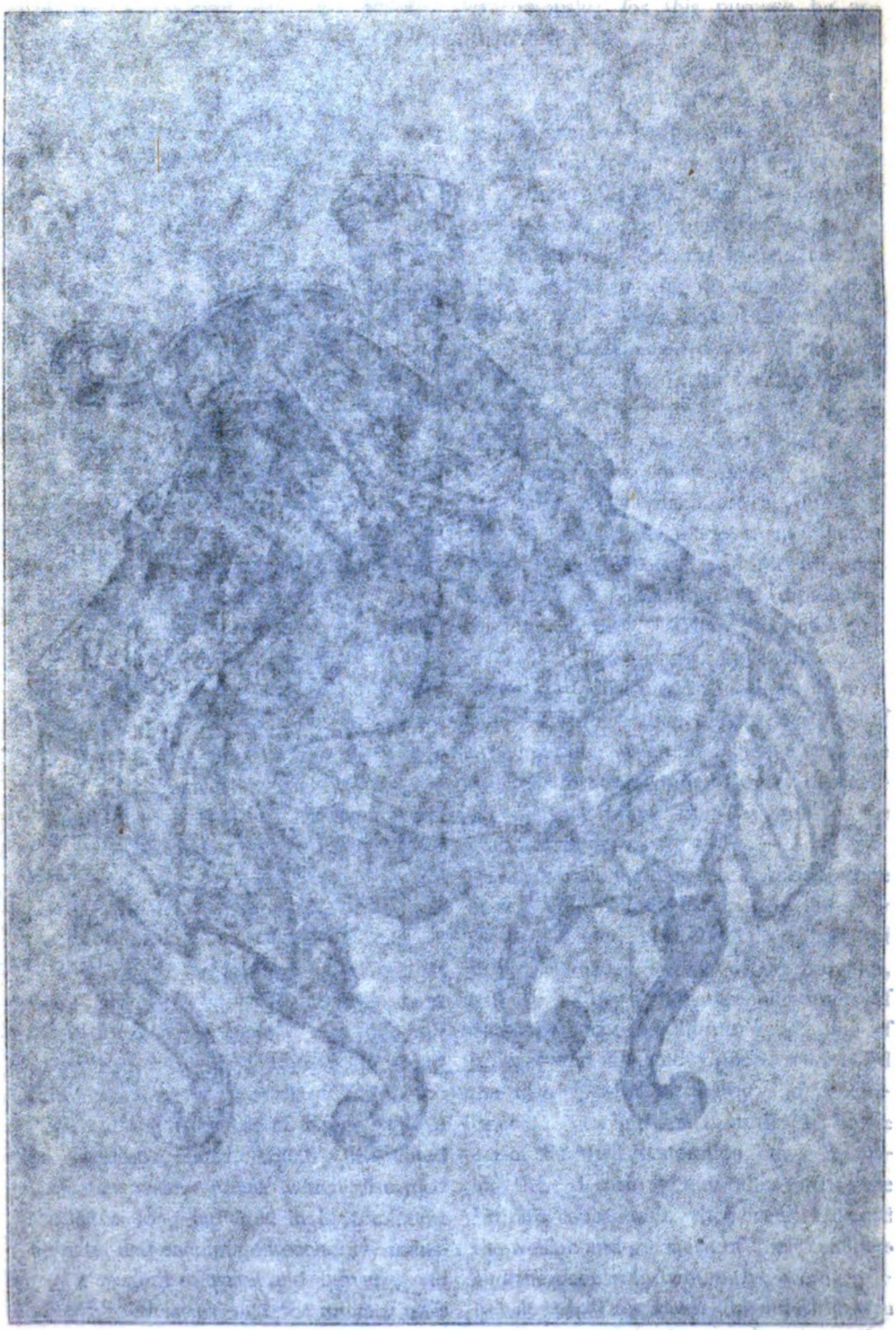

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of warriors (*bushi* or *samurai*) were controlled, both in public and private life. It derived its chief features from the ideas embodied in the teachings of Confucious and Buddha so far as they lent themselves to a martial spirit, which was encouraged and incited to action by the tenets to which *bushido* gave expression, its essentials being sincerity, loyalty, filial piety, due reverence to the gods and Buddha, magnanimity, honor, valor, public duty and a strict observance of the rules of etiquette.

In the course of centuries it came to be so added to and taken from, as circumstance and occasion demanded, that practically a new fabric of thought was embraced, wholly and essentially Japanese.

The warrior class, which came into existance in the earliest period of Japanese history, when the Imperial family nominally owned all the land in the Empire and guards with bows and arrows were stationed at the palace gates, were highly skilled in their art and imbued with the same spirit that gave to history the mediæval knight, though of course its expression differed according to differing general customs and surroundings, rendering *bushido* a strictly native code, which attained its height with the development of the feudal system, that brought about an intimate relationship between the military barons and their retainers and gave rise to certain rules of action, but with variations among several clans; and that as set forth and exemplified by Satsuma heroes, developed under peculiar circumstances and possesses strong Satsuma individuality. Other warrior clans had fallen under the influence and into the habits of the degenerated court nobles, had lost the real spirit of the *samurai*; but the mountains of Satsuma guarded the honor of her sons and kept them apart and aloof from the world, instilled into them a vast love of nature, gave to them strength and prowess, a lofty spirit and a simple life, that produced men, not only of iron will and constitution, but of genius as well, such as Saigo, and Okubo, through whom the great political revolution of the Meiji Restoration was accomplished, and Oyama, Ito, Kuroki and Togo, who played such prominent parts in shaping the destiny of the nation in her wars with China and Russia; so with truth may Satsuma be called "the cradle of genius of the Far East."

(*To be continued.*)

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"CHIKURIKAN", BY S. OKUHARA

EXHIBITION OF THE FINE ARTS ASSOCIATION OF JAPAN

By RENE T. DE QUELIN

THE exhibition of work by the artists of the Fine Arts Association, in its galleries Uyeno Park, Tokyo, is always of great interest. The first day a special reception is held, admittance by invitation only. One of the special features of this exhibition was the reception of the Korean Princes and Princesses, artist members of the association being there to paint pictures in their presence. President of this old and strictly Japanese art association is Count Hijikawa, himself an enthusiast of a high order. There is a resident curator who is a gentleman of high education and attainments, well versed in the history of the arts, and who has a fine private collection of *makimono*.

There was a generous representation of work in all the crafts, as well as much sculpture executed in various materials and a great deal of Japanese painting on silk, for *kakemono* and panels for screens. Much was shown in pottery, such as jars, boxes, incense burners, and a good showing of vases. Many were exquisite in form, others in color, and some with the two beautifully rendered. It is well known that the Japanese excel in the potter's art, and generally speaking, they keep to the old lines and forms.

A vase in yellow and blue, by A. Miakawa, of Tokyo, is well worthy of mention. Another, in beautiful soft rich bronze tones was also admirable. An incense burner, *koro*, and a *sang de boeuf* vase were quite exceptional; another of that soft red and white was also unusual and clever. There were many other pieces with beautiful soft colorings and in different glazes; some in full lustre, others soft as a piece of ivory, or what the Western world terms egg-shell glaze, and again others in matt.

In the cloisonne ware there were some excellent pieces; we illustrate four of the most prominent, from the enamel works of J. Ando. The two larger ones were awarded the silver medal, and bought by His

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PRIZE CLOISONNÉ VASES, FROM J. ANDO'S WORKS. AWARDED SILVER MEDAL, PURCHASED BY THE CROWN PRINCE AND IMPERIAL HOUSEHOLD

Imperial Highness the Crown Prince. Her drawing, composition, color and technique they were all that could be desired, perfect in every respect. The background, in dark, dull, deep blue tones, with an extraordinary subtle blending of various kinds of lines, made it a wonderful mass of grayish color. Upon each were worked the Mikado in beautiful greys. The drawing, expression and motion of these mythical birds were exquisite; true masterpieces and promptly appreciated by the Imperial Prince, who expressed thereby his refined and aesthetic taste. The other two, forenoon, delicacy, drawing, harmonious arrangement and exquisite taste, were unexcelled. The background was of a beautiful, subtle dove-grey, and the flowers, leaves and stems so delicately colored that one was charmed at first sight. These pieces were bought by the Imperial Household, so that these chef d'oeuvres will remain in the home land.

In the class of cloisonne there were many beautiful pieces made without the cloison filament, or membrane, that separates the different cavities for receiving the enamel colors. Great pride was taken in this new departure, and whilst some of these metal membranes have been almost

"CARP," BY JOUN OSHIMA, COPPER MEDAL

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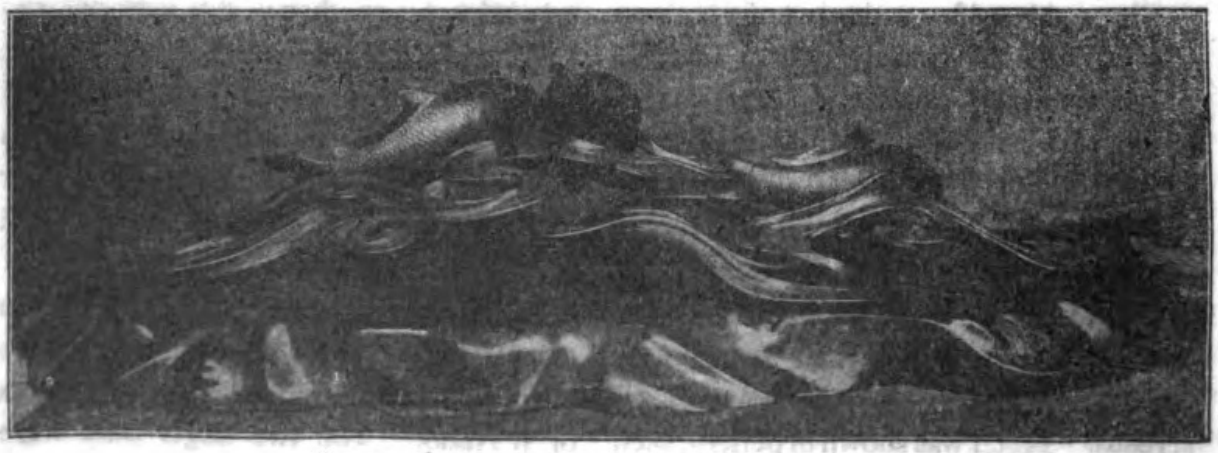

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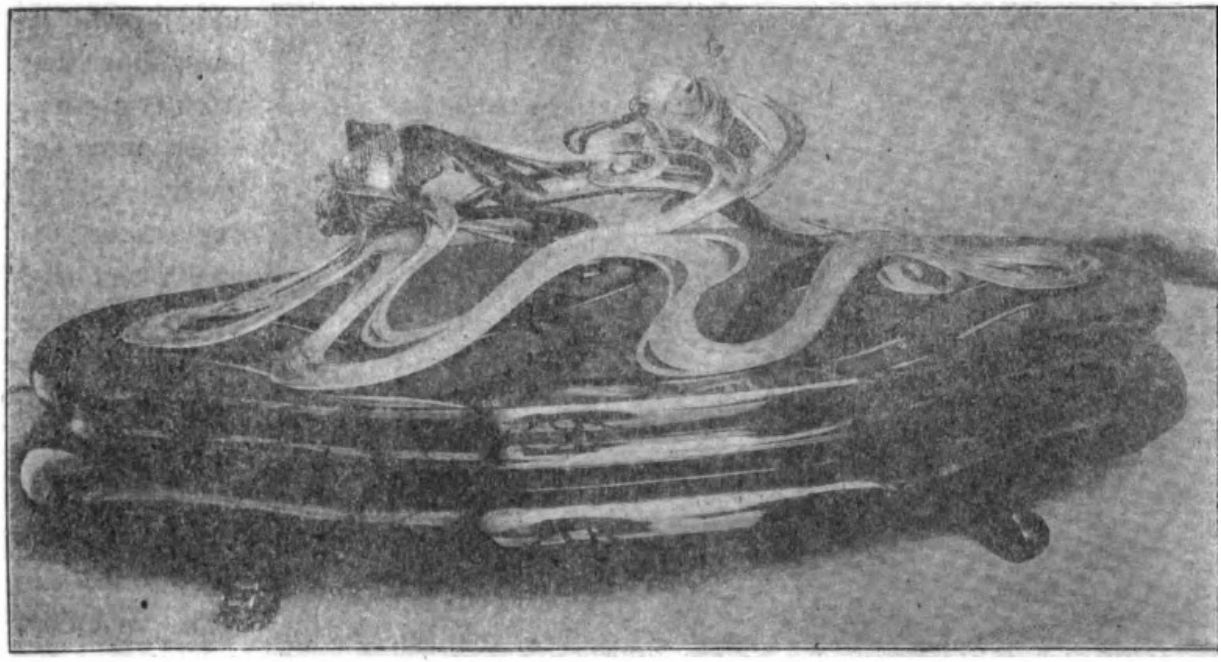
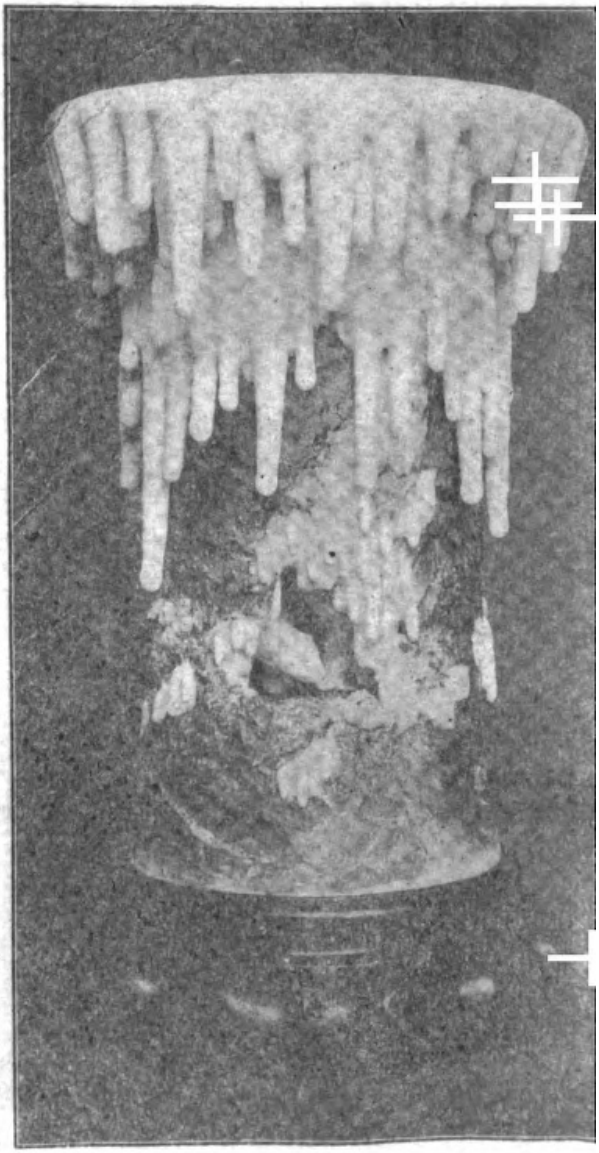


"GOLD FISH," BY JOUN OSHIMA, COPPER MEDAL

imperceptably fine, to the extent of hardly being noticed, still the utter elimination was readily felt. In some cases, perhaps, the peculiar combination of color and form, with the loss of the filament seemed to add somewhat to its beauty. Some of the most charming were decorated with bamboo, others with roses, some very handsome with pine trees and several with the beloved chrysanthemum. But in the majority of the work so executed, there was a sense of loss in that very fine, but positive outline which lends so much value to strictly decorative art of this class. A new nomenclature for this particular ware, will be necessary as the term *cloison* means, strictly, membrane, by which the enamels are separated; consequently if devoid of a membrane, or filament, it cannot be termed cloisonne. It has another phase, that of approaching in appearance, the painted faience; the only difference in this style of so-called cloisonne and painted work being that the former is sharper in outline, and without that melting, soft beauty peculiar to underglaze work. We cannot pass this subject without mentioning the attractive and effective little carved wood stands made expressly for each piece, so perfectly designed, cut and made; they furnish a base and give a dignity to the object so mounted that nothing else could.



PORCELAIN VASE, BY K. MIYAKAWA

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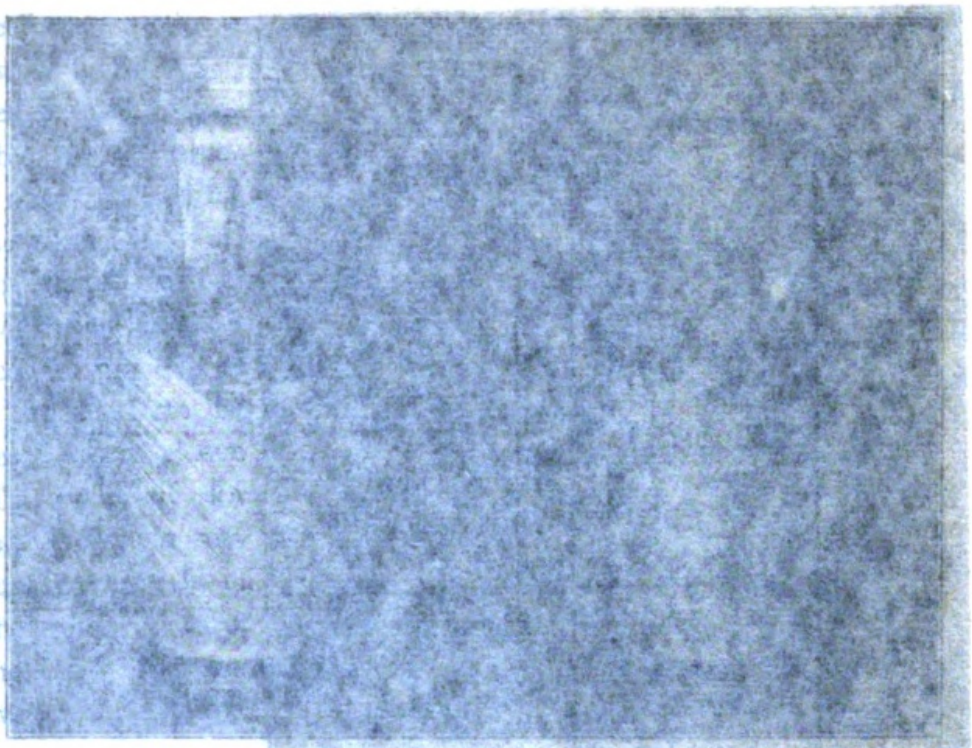
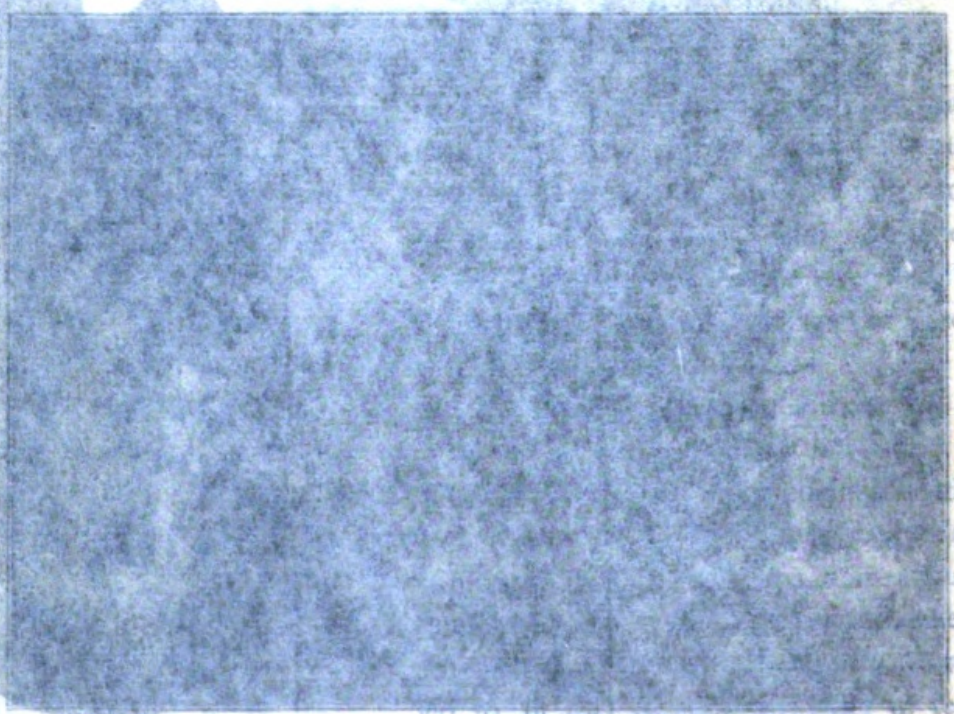


"THE SUN AND MOON," BY S. ITO. COPPER MEDAL.



1. "DOMESTIC FOWL," BY K. IKEDA. COPPER MEDAL. 2. "THROWING A CANE," BY C. YAMASAKI. 3. "TWO FISHER BOYS," BY H. SASAKAWA.

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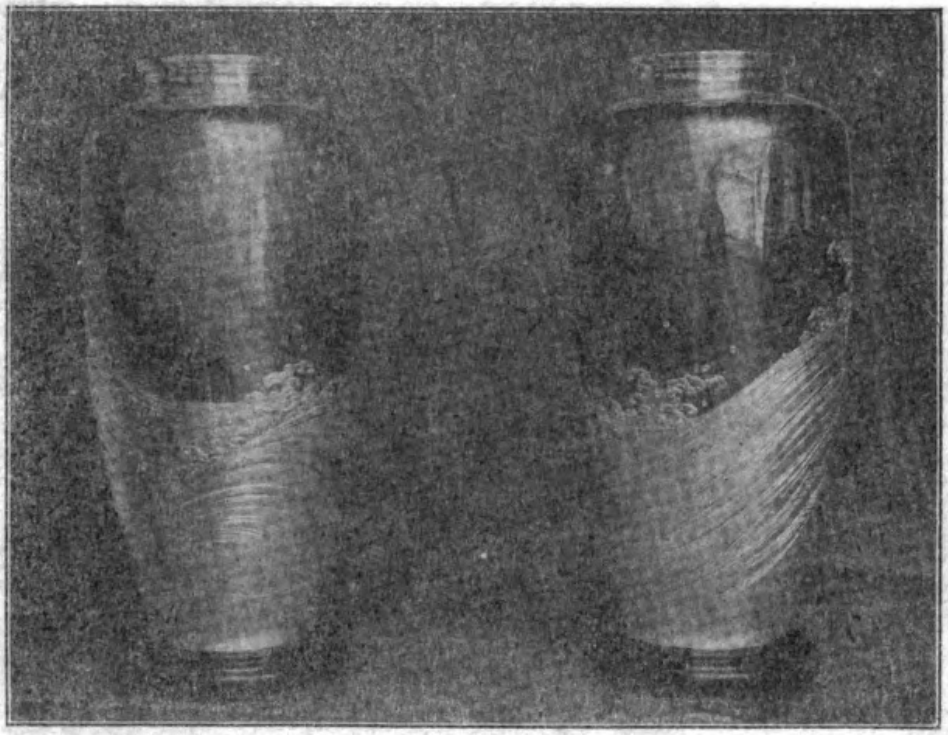
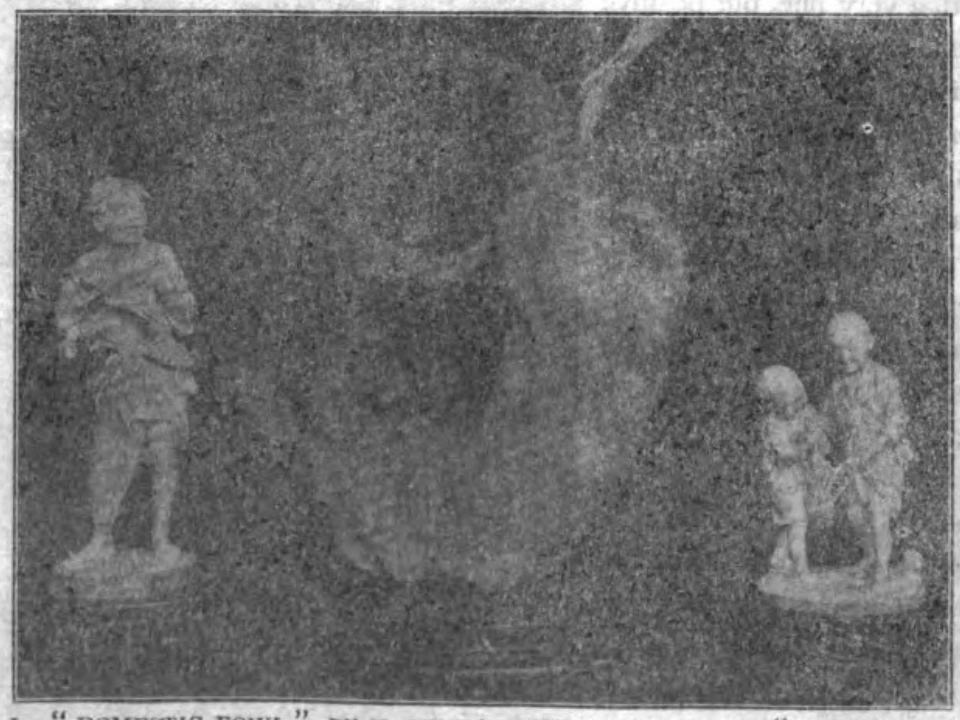


"THE SUN AND MOON," BY S. ITO, COPPER MEDAL

It was very refreshing to see these true expressions of real Japanese art.

In porcelain there were a few exquisite tea sets, beautiful in their soft and artistic colorings; some fine old green Seto pieces, and especially the pale grey-green, so noted, from this district, soft and translucent as a piece of jade; also Bunko ware, fine and fragile, filling one with delight and appreciation, yellow-browns and brown-yellows, abounding in harmony, little gems of loveliness; all expressions of the real old Japanese art, so pleasurable to find apart and away from the hideous designs and colorings that are made in such quantities for the commercial world.

There was a goodly display of silvsr work comprising many articles of use and ornament, but vases seemed to stand paramount in preference. Those selected for illustration, the "Sun and Moon" are of unusual beauty, conception, and exquisite craftsmanship. They came from the works of Shoyei Ito, and gained a copper medal for excellence. The upper part of the body is in black, or oxidized silver, whilst the waves are in natural silver party matt and party polished, as the movement or action of the water seemed to suggest, with a trace of gold here and there as sympathetic harmony dictated to the artist, which greatly enhances their beauty, relieving them from that



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peculiar cold feeling sometimes present in things made of silver alone. Altogether they are pieces of admirable artistic value.

Among the most interesting things in the metal section were the beautiful fish ornaments, executed in *shibuichi* metal, an alloy of three parts copper to one of silver; they are intended to be displayed in the Japanese alcove (*tokonoma*), built expressly for such ornaments, *kakemono* and flower arrangements. One is of gold fish, and the other of carp, the fish playing and sporting through the waves, which are expressed by conventional, waving lines, rising independently and free, very suggestive and unique in their rendering, wonderfully well modeled and executed. Both of these pieces were executed by Joun Oshima, winning the copper medal for artistic merit.

"SPRING," BY S. NAKAYAMA.
SENT TO ITALIAN INTERNATIONAL EXPOSITION

THREE MONKEYS, BY I. NUMATA

Among the bronzes, three monkies, by Ichiga Numata, stood out strongly for admirable qualities in modeling, action and expression. They are beautifully composed and grouped on a tree trunk unusual in its natural knarled movement. The animals had evidently been well studied to fit this fantastic growth; in technique and texture they are beyond criticism;

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"SPRING," BY K. OKAMURA.

THREE MONKEYS, BY I. NOMATA

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"DAIHANNYAKYO," BY S. YEKAWA

"BUTTERFLIES," BY S. MORO-OKA, CERTIFICATE OF MERIT

the colour, of a warm, yet soft bronze hue is toned to a nicety in the adjustment of alloys. There is hardly any difference between the color of the wood and the figures, so well matched are they, the wood having received a sort of half polish by brushing and rubbing that drew out its natural resinous quality. The whole is a masterpiece of the Japanese sculptor's art and well worthy of a distinguished place in some princely toko-noma.

In wood carving there were many admirable pieces. A tiger wrestling with a stick resembling a dragon is called "Throwing a Cane," by Chuun Yamazaki, interpreting a legendary tale of an ancient monk, who, being defenseless save for a stick when attacked by a tiger, was miraculously saved by throwing the which stick was at once metamorphosed into a dragon, and engaged the animal, thus allowing the saint to escape. It is perfect in action, and most fanciful, happy and difficult. The modelling is superb, every muscle showing the cat-like strength of that powerful beast of prey; cut with a direct and fulsome knowledge of how and why, not a false note to be found; in texture exquisite. The piece well illustrates the remarkable power the Japanese have for sculpture of this class, in which they stand unsurpassed.

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"Domestic Fowl," by K. Ikeda, is an ivory statuette of generous proportions, and a *chef d'oeuvre*; it gained the copper medal, which it more than justly merited. The pose and well balanced, graceful swing of the figure is excellent; easy and restful. The piece represents a vendor of fowls, who is about to weigh a rooster which, with head extended and beak open, is evidently exclaiming his utter dislike of such treatment, in noises of objection, whilst the old vendor, placid and pleased, no doubt with a prospective purchaser, has a wonderfully satisfying smile, irresistible in its delightful sympathetic emotion. It is full of the technical wealth that only a master can produce.

"NEW SPRING," BY M. TSUBATA.
SILVER MEDAL

"PLOVERS," BY G. TODA.
SENT TO ITALIAN EXPOSITION

Another ivory, by H. Sasasawa, portraying two fisher boys who have just caught a crab, is extremely good; a bit of actual life, with all the earnest enthusiasm of young boys beautifully felt and expressed. The carving is excellent from every point of view and the delicate mesh of the net well rendered. This piece was secured by the Imperial Household.

A marble bust, by K. Otsuki, was beautifully cut and showed every evidence of being a splendid portrait. It was full of force and spirit, with a technique that might call forth envy from the finest Italian sculptor.

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"FLOWERS," BY G. TOMA.
SENT TO ITALIAN EXPOSITION.

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SILVER MEDAL

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"WATER-FALL," BY T. YAMAGUCHI

"WEAVING BY MOONLIGHT," BY T. SAKUMA

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"WATER-FALL," BY T. YAMAGUCHI

A dog, also in marble, by T. Kawasaki, was wonderfully well modeled and cut with astonishing technique and texture.

Among others who exhibited in this section were: Denshu Hirakushi, Yuuki Yonehara, Taketaro Shinki, Hosei Mori, Homei Yoshida, Biun Hayashi, Kaiteki, Toda, Keiun Kato.

In inlay, there were many things of special merit. One set of twelve boxes representing the months especially deserve notice; each box was inlaid in ivory and mother-of-pearl with some suitable symbol; birds, flowers or insets of the month it was intended to represent. They were beautifully executed, each box being a gem in itself. They were made by G. Asahi, an expert art craftsman in this line.

There were many other boxes, both inlaid and carved, all admirable for their artistic qualities and conscientious craftsmanship.

There was a large quantity of cameos of all colorings, shades and sizes. Much thought, time and labor had been spent on these

"WEAVING BY MOONLIGHT," BY T. SAKUMA

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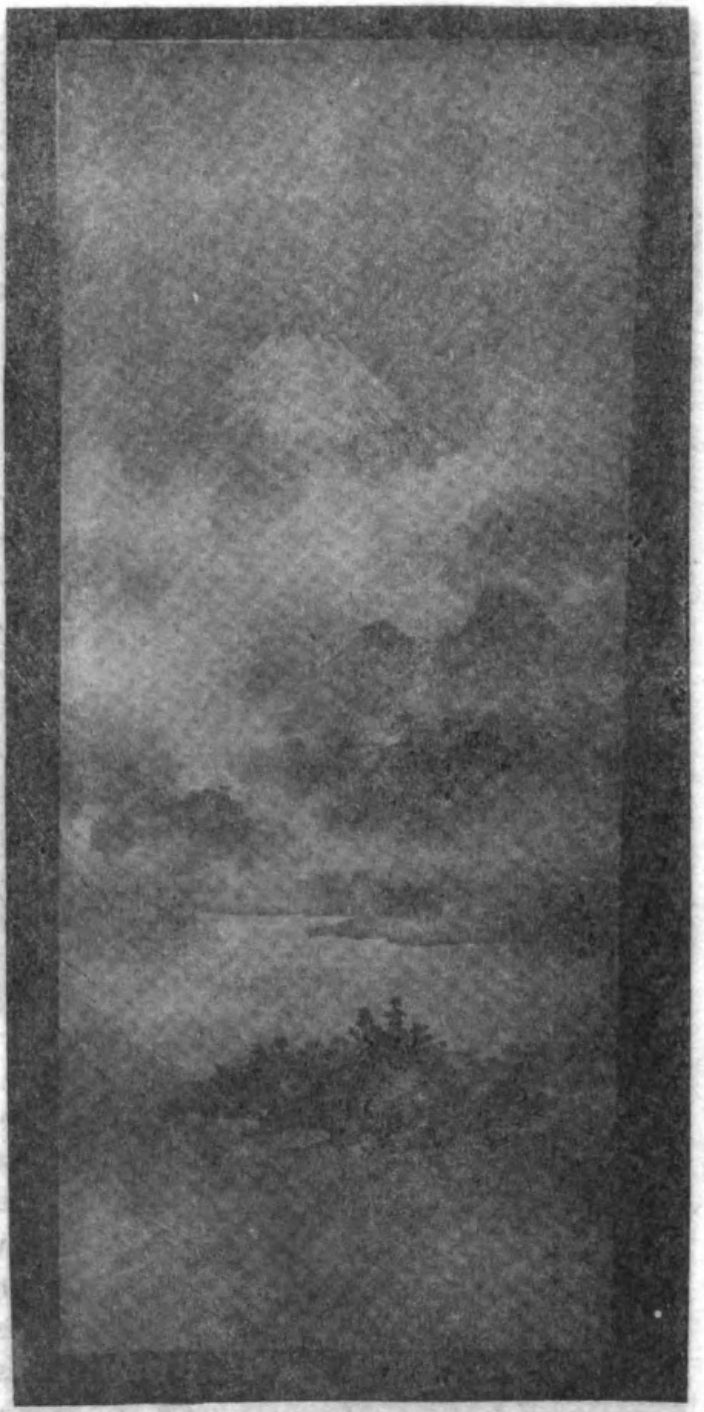
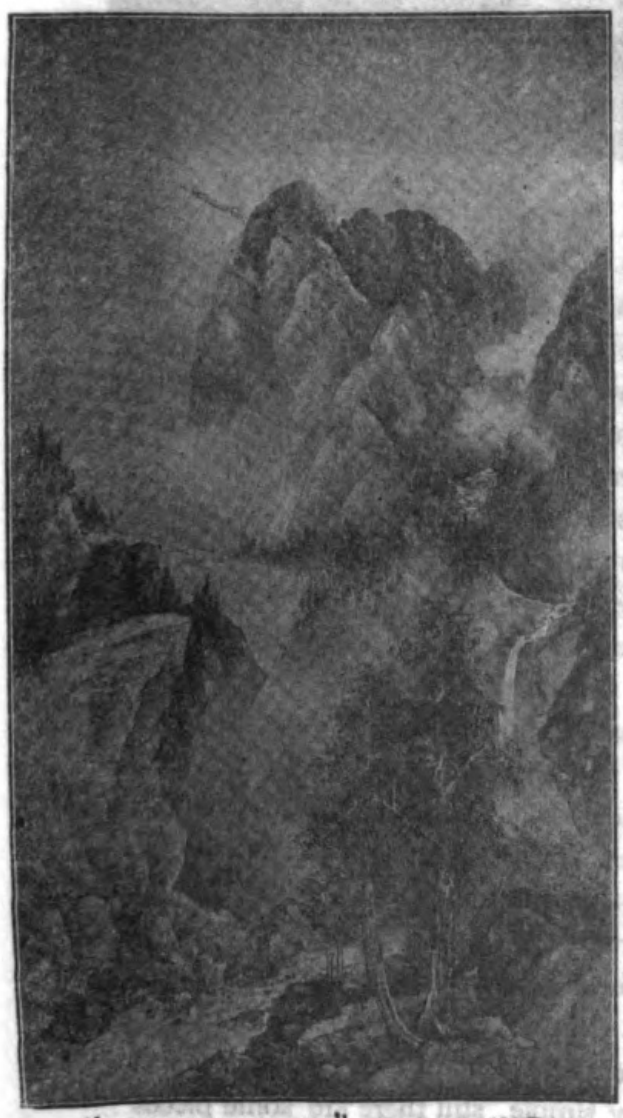
exquisite expressions of the medallion sculptor's art, which showed much refinement of taste and superior workmanship.

Die cutting, that oriental necessity, also occupied a prominent section, for what Japanese could do without his individual *han* and his box of red to stamp or sign all business papers? It forms one of the activities of Japanese trade. *Han* are cut on native or Chinese stones, the finest in jade or rock crystal; some large, others small, according to purpose and convenience. There are many very fascinating, and all are of great interest to the foreigner. This is a craft that originally came from China, and holds the same importance with the Japanese as it does with that nation.



"VIEW OF MT. FUJI," BY U. KAKIUCHI



"MOUNTAIN VIEW," BY G. TAMURA

Gold lacquer work took a prominent part in the exhibition. It has been said by Japanese who own valuable old pieces, and keep them in godowns always buried from mortal eyes except on rarest occasions, that the true art of fine gold lacquer work is lost. But the writer, who had previously enjoyed examining some wonderful and rare old pieces belonging to the Takugawa family, found happily that the art was indeed not lost; the exhibits were exquisite in tone with marvellous

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"NO DANCE," BY Y. KAWAI

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workmanship and most perfect intaglio detail. Some were executed in gold of many effects; matt and half matt and perfectly burnished metal in soft, subdued tones, these being interchangeable in a most marvellous manner according to the design which suggested their treatment; others were ornate with inlays of pearl combined with inculpture, all beautiful beyond description and of a technical skill that bespoke the genius of the makers.

Masks, those wonderfully realistic creations, representing faces in every possible form, feature and humor, were well represented. The finish and detail in their make-up is surprising. Every conceivable expression from the terrible to the ridiculous, was seen, all executed with great precision and care.

Many expressions of basketry were shown. Japan stands pre-eminent in this captivating craft, for the luxuriant growth of bamboo all over the islands lends itself very readily to artistic creations in this line of work. Consequently baskets of every description and for a variety of purposes were shown, all colored a dark, rich reddish brown, now well known by the Western world. Arima is one of the great centres of this remarkable industry; in fact one might say that every house is a basket shop, and that every member of the family, from very early childhood, becomes an adept in bamboo weaving; for these families have handed down their craftsmanship from generation to generation until it seems hereditary.

In furniture there were some excellent pieces. Although the Japanese use very little, as their need in this direction is extremely simple, still there are some pieces

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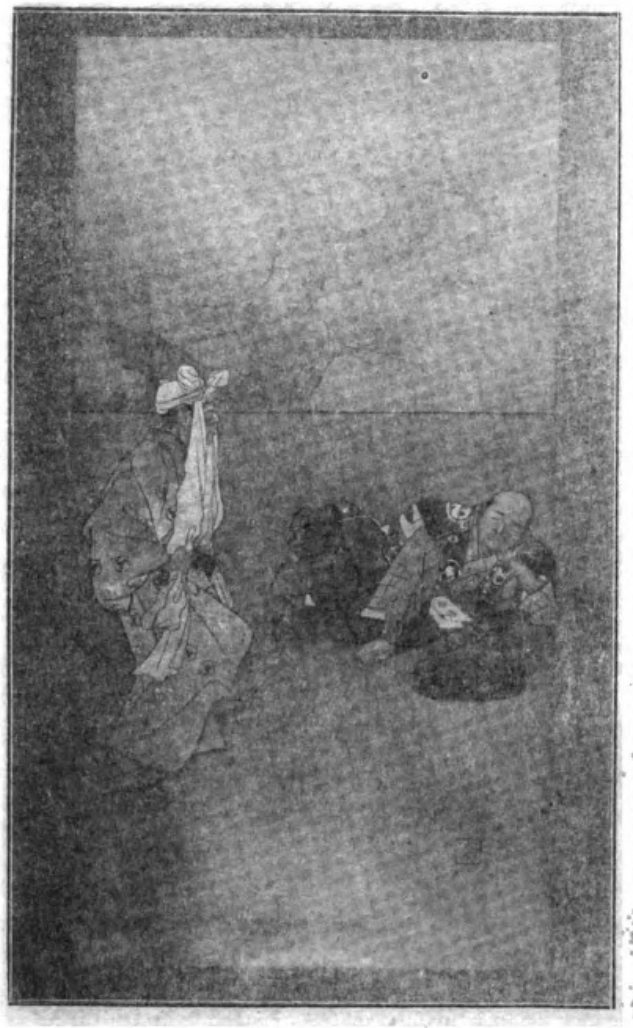

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requisite outside of the absolutely indispensable *tansu* (chest of drawers), such as a low table, which is used from the sitting posture on a *zabuton* (cushion) on the floor. These tables, made in many small sizes, are usually carved very prettily and the top inlaid, making the whole very ornate. There were also beautiful little cabinets, *cha dansu*, with shelves at broken intervals, with tiny closets that have sliding doors, all very artistically arranged, and of most pleasing form, color and finish. Hard woods such as rose-wood, teak, *kiri*, the grain of which is very beautiful, and the famous *sugi* (cryptomeria), whose grain is so rich in design, are always used. Much ingenuity is expressed in these pieces, always a delight to the occidental.

The showing of jewelry was of the regulation European style and of minor interest as to design, though of good workmanship. When these craftsmen utilize the native conventional and conventionalized natural forms which abound, and which would lend themselves so admirably to modern jewelry, they can produce pieces distinctively Japanese, and of exceptional charm.

There was a great deal of embroidery and textile fabrics, the Nishijin weavers of Kyoto being well represented. A four fold screen with plum blossoms and ducks was well executed and quite rich: another

"BIRDS AND FLOWERS," BY Y. ISHIKAWA

"PRINCE TONERI," BY M. TSUBATA

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"FOWLS AND BAMBOO," BY Y. MAKINO

showing the sea shore with birds, was very effectively worked.

The great centre of interest was in the paintings, a fine showing of old works loaned by many of the nobility, and the opportunity of seeing them was an exceedingly rare treat. The various schools that have predominated and controlled the artists at different periods, commenced with the Buddhist or Religious, from that to the Tosa, then the Chinese, Kano, Ukioye, Korin, Tani, Shijo and Ganku. Many of these schools were represented, some by very noted old masters, and works which are priceless to-day. These were makimono (pictures kept rolled up), kake-mono (hanging pictures) and byobu (folding screens). One of the latter, a four fold screen over four hundred years old, painted by Sanraku, of the Kano School, with a historical subject, was especially good, and proved of the greatest interest; it was loaned by Prince Kujo. Another belonging to the old school and painted by Sanetsu Kano, showing a composition of a dragon and a pheasant was also of exceptional interest, showing the power and amplitude of technique in those by-gone days. A large number of the fine old paintings in the three different forms were shown; three of those illustrated "Summer Mount on a Fine Day," by Goko Tamura; "Plovers," by Gokushin Toda, and "Spring," by Shuko Nakamura were sent to the last Italian Exposition at Turin. "Sixteen Gods" (from the six thousand sacred Buddhist books), by Shoken Yozawa; "Oba-ga-Sake," and "Shojo" (No dance performance), by Yeichu Kawai; "Imperial Prince Toneri" by Michioko Tsubata; "View of Higashiyama," by Gakusho Tanami; "Water Fall in the Winter Mountain," by Tosai Yamaguchi; "Birds and Flowers in Autumn Field," by Yurin Ishikawa; "Gekka Meiki" (Weaving by Moonlight), by Tatsuyen Sakuma; "View of Mount Fuji," by Unrin Yakaiuchi; "Chikurinkan," by Seisui Okuhara. Most of the above are owned by the Imperial Household.

Of the new works we illustrate three: "Woodcutter Returning from the Mountain," by Keigetsu Matsubayashi, which gained the silver medal, is indeed a remarkable panel; superb in composition which takes the form of an S, exceedingly graceful and well balanced. It has a powerful energy combined with extreme delicacy, perhaps the most diffi-

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"FOWLS AND BAMBOO," BY Y. MAKINO

showing the sea shore with birds, was very effectively worked.

The great centre of interest was in the paintings, a fine showing of old works loaned by many of the nobility, and the opportunity of seeing them was an exceedingly rare treat. The various schools that have predominated and controlled the artists at different periods, commenced with the Buddhist or Religious, from that to the Tosa, then the Chinese, Kano, Ukioye, Korin, Tani, Shijo and Ganku. Many of these schools were represented, some by very noted old masters, and works which are priceless to-day. These were *makimono* (pictures kept rolled up), *kakemono* (hanging pictures) and *byobu* (folding screens). One of the latter, a four fold screen over four hundred years old, painted by Sauraku, of the Kano School, with a historical subject, was especially good, and proved of the greatest interest; it was loaned by Prince Kujo. Another belonging to the old school and painted by Sansetsu Kano, showing a composition of a dragon and a pheasant was also of exceptional interest, showing the power and amplitude of technique in those by-gone days. A large number of the fine old paintings in the three different forms were shown; three of those illustrated "Summer Mount on a Fine Day," by Goko Tamura; "Plovers," by Gokushu Toda, and "Spring," by Shuko Nakamura were sent to the last Italian Exposition at Turin. "Sixteen Gods" (from the six thousand sacred Buddhist books), by Shokei Yezawa; "Oba-ga-Sake," and "Shojo" (Nō dance performance), by Yeichu Kawai; "Imperial Prince Toneri" by Michioiko Tsubata; "View of Higashifutami," by Gakusho Tanami; "Water Fall in the Winter Mountain," by Tosai Yamaguchi; "Birds and Flowers in Autumn Field," by Yurin Ishikawa; "Gekka Meiki" (Weaving by Moonlight), by Tatsuyen Sakuma; "View of Mount Fuji," by Unrin Yakaiuchi; "Chikurikan," by Seisui Okuhara. Most of the above are owned by the Imperial Household.

Of the new works we illustrate three: "Woodcutter Returning from the Mountain," by Keigetsu Matsubayashi, which gained the silver medal, is indeed a remarkable panel; superb in composition which takes the form of an S, exceedingly graceful and well balanced. It has a powerful energy combined with extreme delicacy, perhaps the most diffi-

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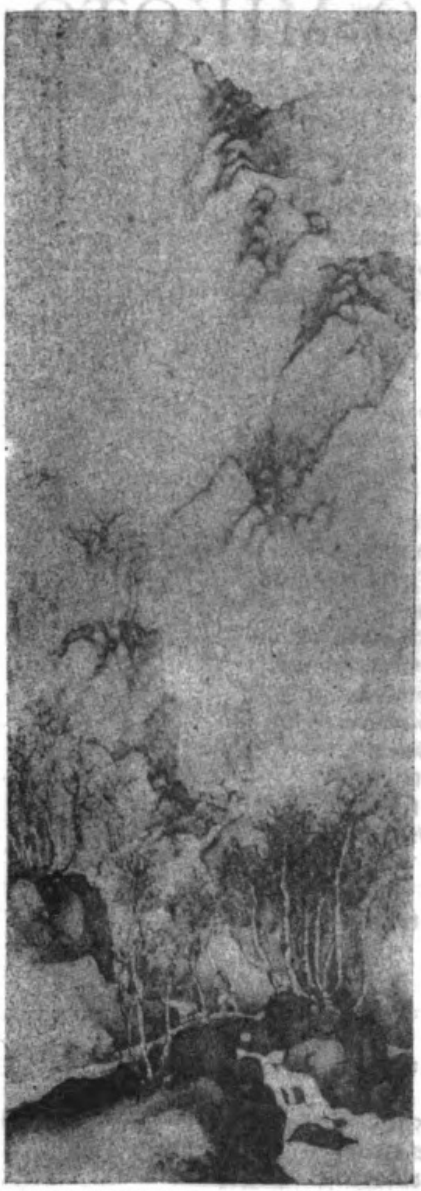

"WOOD CUTTER," BY K. MATSUBAYASHI. SILVER MEDAL

"VIEW OF HIGASHIFUTAMI," BY G. TANAMI

cult attainment in Japanese painting. The artist is evidently an idealist full of romantic invention, who loves to express his dreamy fancies and his poetical and sympathetic nature, for who could tread those delightfully mystic mountain paths, without feeling transported into a world of phantasy filled with the sublime and beautiful. His technique and melting washes are indeed exquisite. "New Spring," by Michihiko Tsubata, is a painting full of delicate sentiment, splendid handling and marvellous detail. It depicts a lady of the nobility in a costume of former times, sauntering, in a meditative mood, in the grounds of her estate enjoying the odours of the first blossoms. "Butterflies," by Siyen Morooka, which won the certificate of second merit, is another pleasing peaceful subject, well drawn, full of movement and happy in soft harmonious colorings. These exhibitions, which have a permanent home close to the entrance of Uyeno Park, are always patronized by their Imperial Majesties, the Emperor and Empress and Their Highnesses the Crown Prince and Princess, and the majority of the nobility, who annually loan valuable collections from their godowns. There is a spacious apartment devoted solely to the reception of Their Majesties, which has a beautiful outlook over a secluded part of the enclosed grounds which form part of the historical park.

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YAMATO-TAKERU-NO-MIKOTO

By E. M. DASENT

When Jimmu, Son of Heaven, of mortals first
To wield the sceptre from the sacred hands
Of the most holy Gods themselves received,
When they, their work below accomplished, passed
Back to their Heavenly home;— the sacred link
'Twixt mortal men and the immortal Gods;—
Divinely chosen to perpetuate
On earth the Dynasty which has endured
For all time, and which shall while Full soars
To meet the eternal blue: when Jimmu joined
The circle of the Gods his ancestors,
The savage tribes inhabiting the remote
Wild mountainous recesses of the realm
Whom he had tamed and brought beneath his rule,
Thus making one united Kingdom: these
Rebelled; and in the reigns of his successors
The rebel tribes increased and were not checked:
The old wise laws of Jimmu were discarded,
And where before had order reigned and law
Disorder ruled - disorder, rapine, murder;
Till when the Emperor Keiko held the throne—
Twelfth in divine descent from Jimmu he—
The central districts of the Kingdom—those
About Kyoto, then the capital—
Alone kept their allegiance.

Of these tribes
Revolted, none so turbulent and none
So savage as the tribe of Kumaso
Holding Kyushu. Once the Emperor
Himself had led an army to the south
And had subdued them, and had once again
Established order where no order was,
But chaos; and the peace awhile was kept.
But soon the tribes of Kyushu, then, as now,
Most violent, most headstrong, most intolerant
Of all control, broke from the beneficent rule
Of Keiko and the teaching of the Gods,
And under two bold warlike chiefs, two brothers,
Kumaso, and the younger, Takeru,
Molested all the neighbouring peaceful tribes,
And were an open scandal in the realm,
Not to be longer tamely borne.

The Emperor
Had many gallant sons, of whom the flower
Was Prince Ousu, the second, at this time
Just reaching manhood with his sixteenth year.
As beautiful was he as any girl;
Cool were his eyes and black, and black his hair,
And soft and long, with sheen like [illegible];
His skin like ivory; slender as a pine
His figure, and as lissom: at the court
He was at once the envy of the maids
And the despair. And he was brave withal;
Of great renown even in a land where all
Were warriors; and where every warrior sang,
Excelled in poetry; was of chivalry
The mirror in an age when chivalry
Was something more than empty verbiage.

Now though the Prince from early infancy
Danger in many forms had thee'd and thou'd,
Had looked undaunted in the face of Death,
Yet had his sword which loved the light of day

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Not yet been drawn to lead his followers
To victory in any famous fight;
And as he burned to add to his fair fame,
And lustre to his father's glorious reign,
When the Kumaso tribe became outrageous
He begged that he might be allowed to lead
An expedition for their chastisement;
Which boon his father granting, he set out
With a small band of archers; every man
A warrior tried in many a hard-fought fight,
And each devoted to his youthful lord;
With these picked few he started.
But on his way
He halted to obtain the farewell blessing
Of one whom he revered—the Emperor's sister
Yamato-hime-no-mikoto, she
Who was High-Priestess and who held communion
Directly with the Gods; from whom she had
The gift of prophecy, and prescience
Of things yet hidden in the womb of Time.
Of all her nephews, him she loved the best
Was Prince Ousu: and, when he bade farewell
She gave him a brocade *kimono*
And *hakama* from her own wardrobe, saying,
"Regard these garments as my very self;
So long as they are with you, know that I
Am near in spirit to watch over you;
And when the time to use them comes, the manner
Shall be made known to you". The Prince received them
With many a thankful word; then bound his hair
Above his brow, as was the custom then,
Denoting he had passed the line dividing
Manhood from youth, and Kyushu-ward continued.

Wild is the isle of Kyushu; stern, forbidding
And mountainous, not easy of access;
And with their isle the Kyushu men are one,
So when the Prince had crossed the narrow sea
And reached the confines of the rebel tribe,
He hesitated to declare himself
And openly make war: for they were many,
His enemies; while his divoted band
Were fewer now by many a gallant heart
That had succumbed to perils by the way.
He therefore cautiously and unobserved
Approached the rebel stronghold, and laid wait
Concealed and watchful, till some lucky turn
Of Fate should favour him and make the odds
Less heavy. Soon the chance he sought arrived.

It happened that a lordly dwelling-house,
Built for the brother chieftains, was completed
Just at the time; the which to celebrate
They were to give the customary feast,
Inviting to it all the tribal warriors
Of note; which when Prince Ousu learnt, he knew
That then or never was the time to act.
But how? Where find a stratagem that, giving
All risk and danger to himself alone,
Would crown his mission with success? The Gods
Alone could aid; and to the Gods he turned.
He went a little way apart and washed
His mouth and hands, and looking to the east
He prayed, and as he prayed and let his thoughts
Dwell on the holy priestess and her gift,
Incomprehensible, there flashed on him
An inward light; and what before was dark
Was rendered clear as daylight. Then he knew
The spirit of the priestess was with him,
And he was comforted.

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So long as they are with you, know that I
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And when the time to use them comes, the manner
Shall be made known to you". The Prince received them
With many a thankful word: then bound his hair
Above his brow, as was the custom then,
Denoting he had passed the line dividing
Manhood from youth, and forthwith went onward.

Wild is the isle of Kyushu; stern, forbidding;
And mountainous, not easy of access;
And with their isle the Kyushu men are one,
So when the Prince had crossed the narrow sea
And reached the confines of the rebel tribe,
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The daring plan
Divinely furnished in his hour of need
Admitted no delay for doubt or scruple.
He loosed his hair, and on his face and neck
Put powder, and upon his lower lip
A touch of carmine; then put off his armor,
And donned the garments giv'n him in trophecy
Of this great exploit, and stood up a maid
As beautiful as any in the land.
A dagger in his bosom hid, complete
Were all the preparations for the venture.
He then addressed his followers in these words:
"Force to oppose with weaker force until
All stratagem has fails were fruitless.
More exact to the point than to the head.
This it would be to put your lives to hazard
When to our one our foes can count a score:
So I alone will go, and it may be
That I by guile shall compass what by force
We may not. In the meantime, wait you here."

But little his loyal followers like this plan;
Loudly they murmured. "Shame it were to us
That you should risk your life while we remain
Apart; far better we should make as one
A bold attack, and overwhelm, take
These traitors grossly full of meat and wine,
Not dreaming danger near; or if the Gods
So will it, die together, sword in hand
As samurai." To which the Prince replied:
"My plan holds more of promise, but admits
Of no compunction; such would but annoy
Not help me: therefore, as your lord I charge,
Obey, not question further." So he went
Alone but fearless, trusting in the Gods,
The justness of his cause, and his own wit.
And when he reached the brothers' new-built house,
Boldly he passed the solid oaken portal, found
And entered all unquestioned. Little need
Had he to ask for guidance: from the back
Came the shrill sound of many a female voice,
And scurrying of many sandaled feet;
Toward which he made his way, and found a throng
Of girls all busily engaged preparing
The approaching feast, and chattering the while.

Those were the women, as was the custom,
To wait upon and entertain the guests.
All famous beauties they, accomplished all:
Skillful in dance and song: performers deft
Upon the samisen, so keen of wit
Few men their lightning word-winged shafts could follow
And fewer hold their own in wordy combat;
Light banter, veiled allusions, two-edged phrases
And flattery, always flattery, that coming
From fair lips, no man breathing can resist
Or thirs of ever: this their highest power
To charm, excite, influence, intoxicate;
And seldom did it ineffectual prove.
With these Prince Otsu mingled, in their labors
Joined; and many lusty strangers came
From various distant parts to grace the day,
He passed with colors flying the ordeal,
Awakening no suspicion. All prepared
The feast, and now the host late arrived,
The guests bore into the banquet hall
The little lacquered, vivid-laden stands,
One to each group; and with them went the Prince.

Then silence for awhile; but soon the talk,
Of which all freely drank, began to work,

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A touch of carmine; then put off his armor,
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Of this great crisis, and stood up a maid
As beautiful as any in the land.
A dagger in his bosom hid, complete
Were all his preparations for the venture.
He then addressed his followers in these words:
"Force to oppose with weaker force until
All stratagem has failed were foolhardy,
More credit to the heart than to the head.
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So I alone will go, and it may be
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Not help me; therefore, as your lord I charge,
Obey, not question further." So he went
Alone but fearless, trusting in the Gods,
The justness of his cause, and his own wit.
And when he reached the brothers' new-built house,
Boldly he passed the soldiers lounging 'round,
And entered all unquestioned. Little need
Had he to ask for guidance: from the back
Came the shrill sound of many a female voice,
And scurrying of many sandaled feet;
Toward which he made his way, and found a throng
Of girls all busily engaged preparing
The approaching feast, and chattering the while.

These were the *geisha* come, as was the custom,
To wait upon and entertain the guests.
All famous beauties they, accomplished all;
Skillful in dance and song; performers deft
Upon the *samisen;* so keen of wit
Few men their lightning word-winged shafts could follow
And fewer hold their own in wordy combat;
Light banter, veiled allusions, two-edged phrases
And flattery, always flattery, that coming
From fair lips, no man breathing can resist
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With these Prince Ousu mingled, in their labors
Joined; and many being strangers come
From various distant parts to grace the day,
He passed with colors flying the ordeal,
Awakening no suspicion. All prepared
The feast, and now the last late guest arrived,
The *geisha* bore into the banquet hall
The little lacquered, viand-laden stands,
One to each guest; and with them went the Prince.

Then silence for awhile; but soon the *sake*,
Of which all freely drank, began to work,

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And tongues were loosened — stories told and jests
Exchanged. And Kumaso, the elder host—
A mighty drinker always, — drank the most.
Then flushed with his potations he began
To loudly boast: "Who in the land as great
As I? No leige I own, but all supreme
I rule a king. More warriors I command,
And braver far, than does the Emperor.
I would that he would send his armies here,
Soon would I show the craven court-bred curs
Of what our gallant mountaineers are made;
Few would return to tell the tale, I trow."
To which the guests made answer: "Yea, indeed
Thou art the greatest warrior of them all,
A greater king than e'en the Emperor,"
But Prince Ousu said naught; with effort great
Suppressed his rage, and bided his own time.

And still the *sake* circulated; fast
And furious grew the fun; the guests exchanged
Their cups; the *geisha* played and danced and sang;
And some, the elder ones, drank heavily,
Becoming flushed of face and lewd of tongue,
Nor made demur when the more amorous
Among the guests caressed them openly.
Kumaso now observed what stage the feast
Had reached; and, amorous as any,
Beckoned the Prince, whom he had singled out
As the most beauteous of them all,
To sit beside him. But the Prince refused,
Affected coyness, nor would be persuaded;
At which Kumaso shouted: "Am I not
The greatest warrior in the land, with power
To shield from harm those who enjoy my favour?
Why then this hesitation? Come to me,
And have no fear." And Prince Ousu obeyed.
Then with his huge brown hand did Kumaso
Caress him, and with leering bloodshot eyes
Gazed lewdly at the Prince, who passively
Submitted, speaking no protesting word.
Then all the warriors shouted: "Fortunate
Is Kumaso, our chief. See, he has won
The love of the most beautiful young *geisha*
In all the land; not less invincible
Is he in love than in the field of battle."

The Prince's hour of triumph was at hand,
The braggart's sand nigh run. For, of the guests,
The seasoned topers only kept the field,
And they were fast succombing: one by one
They swayed, recovered, swayed and tumbled prone
Beside their senseless comrades on the mats;
And one by one the *geisha* stole away.
At last the chief alone of all the revellers
Sat upright; like some veteran pine, was he,
That to the blast that laid his fellows low
Yields nothing. Of the *geisha* Prince Ousu
Alone remained; thus, side by side they sat,
The unconscious victim and his deadly foe.
And still Kumaso drank; still Prince Ousu
His cup kept ever full, till finally
The wine the mastery had; Kumaso fell
To rise not; for the Prince drew suddenly
The hidden dagger; once, twice, thrice he thrust it
Deep in the rebel's side, who made no cry,
Nor groaned nor stirred as swift death swooped on him.
But not unseen the act of retribution
Passed; from where he lay, the younger brother
Takeru, in whom consciousness remained,
Beheld it; and, half sobered by the sight,

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Arose on his dauntless legs and staggered
Toward the door to cry aloud for help.

Vain hope and swiftly shattered! Like a mongoose
Darting on its prey, the Prince was on him;
The dagger, reeking with the elder's blood,
Flashed in the air, and the boy's life
Was poured to the last drop from his throat;
Stayed not his progress; on he rushed on;
And only when his purpose was accomplished,
Did seize him by the left with his right hand,
And suck him with the pitiless second time,
Did he sink down, and wet earth in blood,
Lay grasping out his life. Then Princess Queen,
Seeing the dying rebel Knight and raised
His despair to dispatch him; but his arm
He stayed, as Takeru besought him thus:
"Tell me, I humbly ask, whose is the hand
That gives me death, so I may die in peace?"

Replied the Prince, "I am the son of him
Whose traitor thou and thy dear brother art--
The Emperor; and by him was I sent
To mete out punishment condign to both
For all your evil-doing and the wrongs
Wrought on his subjects. Learn, tho' all too late
For you, that there is none so great as he,
And long my arm, and terrible his vengeance."
"Long have we been the strongest in the west,"
Said Takeru, "and little did we think
The east did hold a warrior brave as thou;
We thought you craven-hearted, cowardly,--
To our undoing. Now with my last breath,
I humbly beg that thou wilt take from me
The name of Prince Yamato-Takeru
And render it as glorious as thy first.
Now give me death". So Prince Ouso dispatched him.
And ever after, till his early death,
He bore that name, Yamato-Takeru;
And by it he is known to history,
To future generations and to fame.

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Arose on his unsteady legs and staggered
Toward the door to cry aloud for help.

Vain hope and swiftly shattered! Like a mongoose
Darting on its prey, the Prince was on him;
The dagger, reeking with the elder's blood,
Flashed in the air and, 'twixt the younger's shoulders
Was buried to the hilt. But yet the blow
Stayed not his progress; still he staggered on;
And only when his merciless pursuer,
Did seize him by the hair with his left hand,
And stab him with his right a second time,
Did he sink down, and weltering in blood,
Lay gasping out his life. Then Prince Ousu,
Beside the dying rebel knelt and raised
His dagger to dispatch him; but his arm
He stayed, as Takeru besought him thus:
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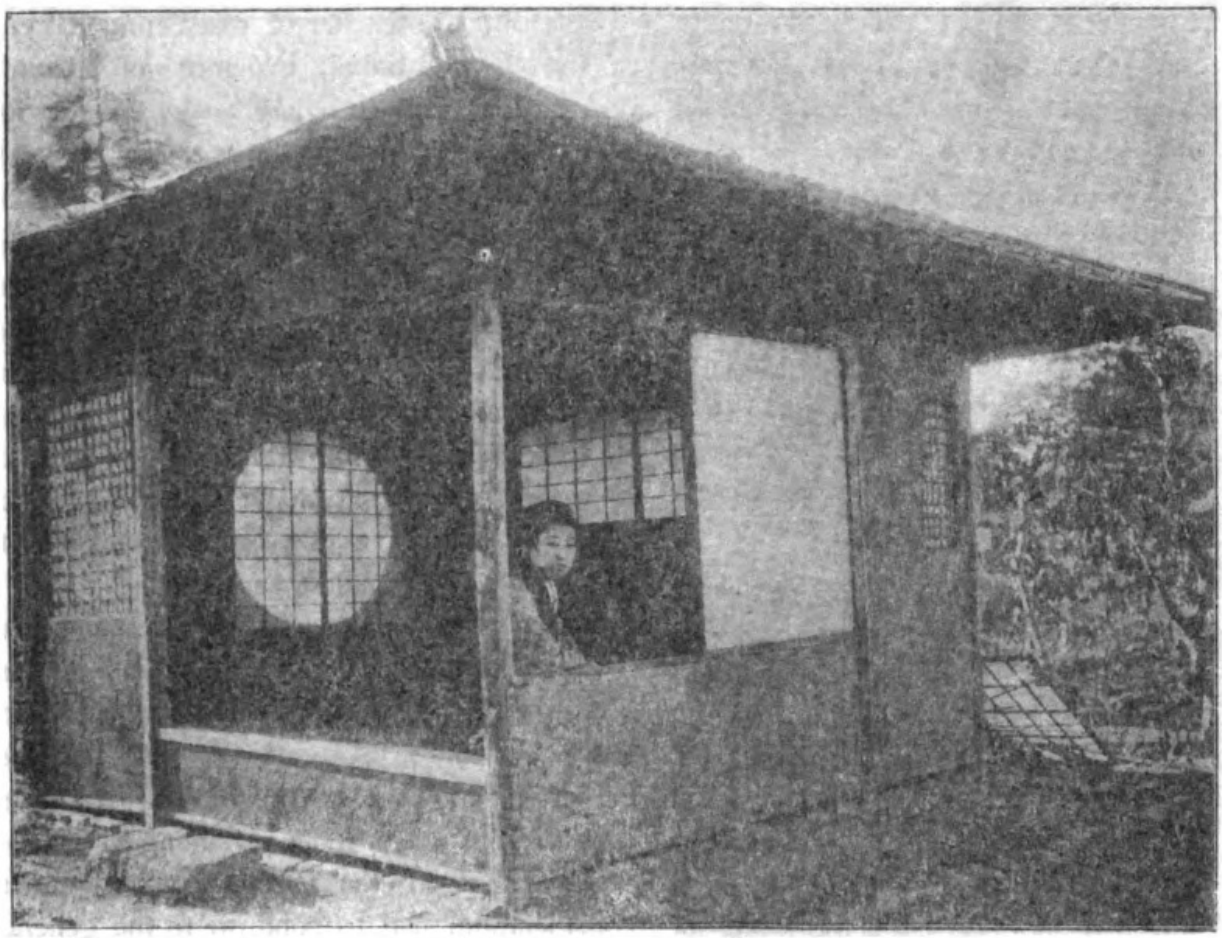

CEREMONIAL TEA ROOM

CHA NO YU, OR CEREMONIAL TEA

DENKIO Daishi, celebrated founder of the Hiyei Monastery, and Kobo Daishi another famous exponent of the Buddhist faith, who built the temples of Mt. Koga and otherwise distinguished himself, are reputed to have introduced tea into Japan, but it is not accurately known whether this is exactly true, though it is certain that tea, together with various articles of the tea service, was brought in the ninth century by Buddhist priests who had studied in China, and it soon became a common beverage, and the proper mode of making tea was much discussed, and from very early times, what was known as *hikichano setchiye*, a tea ceremony in the Imperial Household was held. But not until the days of Yoshimasa, a *shogun* of the Ashikaga dynasty (1444—1466), was the *cha no yu*, ceremonial tea, which attained such importance in the higher circles of society, introduced.

Shoko, a Buddhist priest of the Zen sect Shomei temple, Nara, and a great favorite with Yoshimasa, the military ruler, formulated a set of rules by which tea should be made and served, according to his æsthetic ideas, and Yoshimasa inaugurated at his court a ceremony in which these rules were observed, and from this time there sprung up disciples of the first teacher of tea drinking etiquette, who withdrew from the priesthood and established himself in a cottage

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IN CHA ZO YU

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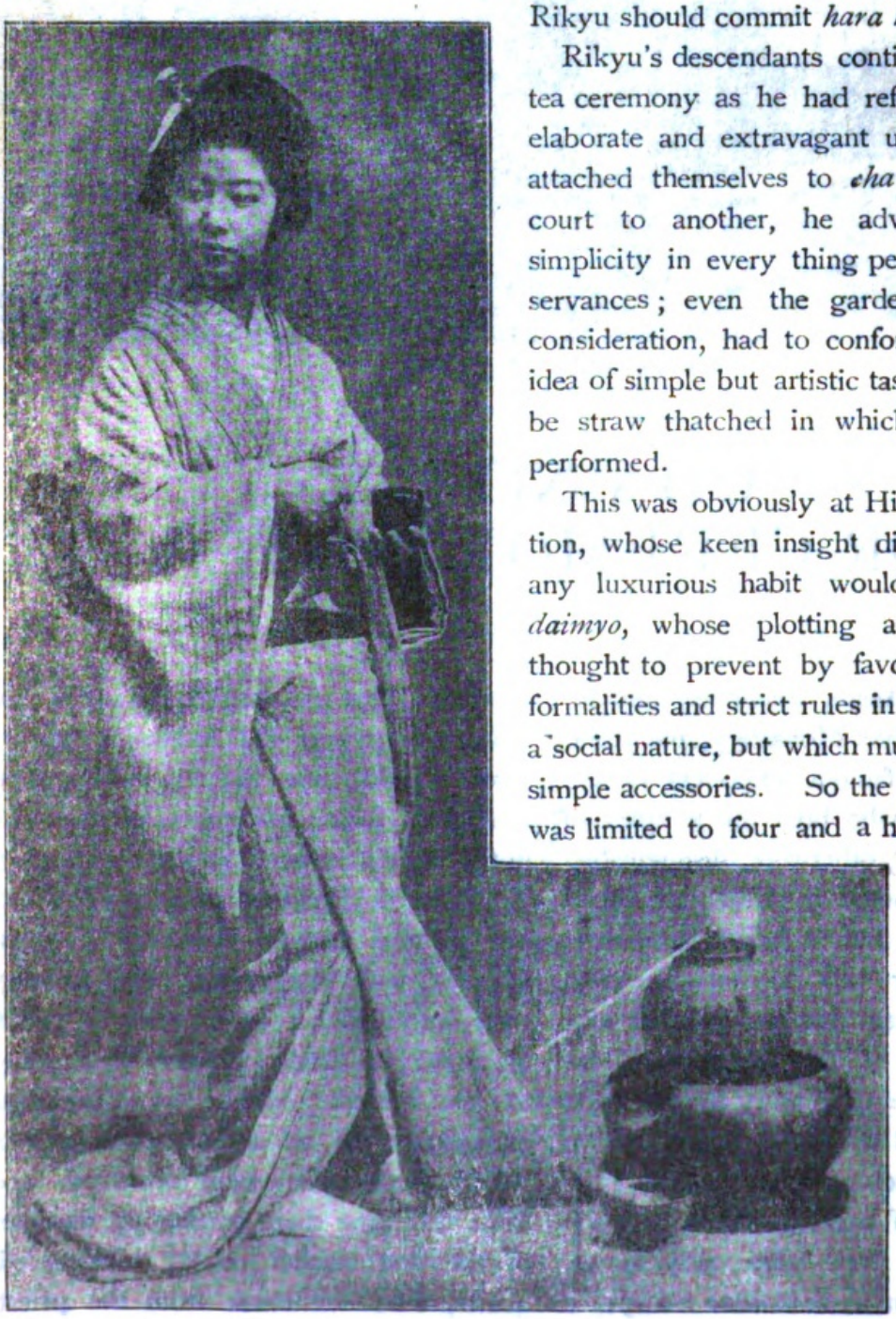
near Sanjo, Kyoto, which was designated by the *Shogun* as *Koshuan*, which name he inscribed upon a tablet with his own hand.

Koshu's disciples becoming masters, such as Nōami, Sōami and Shōō, the *cha no yu* gradually developed changes, and various schools differing in formalities but not diverging in fundamentals, came into existence, and have maintained their prnciples through noted followers down to the present day.



IN CHA NO YU

Shōō was the teacher of one Senno Rikyu, of the city of Sakai, Province of Idzumi, under whose influence *cha no yu* rose to its zenith, and who became the greatest master it has yet known. He was patronized by Hideyoshi, who had at that time established himself as regent, and they became friends as teacher and pupil, and enjoyed together the pursuit of poetry and the observances of *cha no yu* for many a day; but the Taiko's admiration for Rikyu's daughter, who was refused him, destroyed the pleasant relationship, and finally resulted in the Regent's order that Rikyu should commit *hara kiri*.

Rikyu's descendants continued teaching the tea ceremony as he had reformed it from the elaborate and extravagant usages which had attached themselves to *cha no yu* from one court to another, he advocating extreme simplicity in every thing pertaining to its observances; even the garden coming under consideration, had to conform to the general idea of simple but artistic taste, and the edifice be straw thatched in which *cha no yu* was performed.

This was obviously at Hideyoshi's suggestion, whose keen insight discerned the effect any luxurious habit would have upon his *daimyo*, whose plotting and scheming he thought to prevent by favoring the lengthy formalities and strict rules in this ceremony of a social nature, but which must be restricted to simple accessories. So the size of the room was limited to four and a half mats, nine feet square; the number of guests must not exceed four, and the flower arrangement be confined to a single blossom; tea bowls must be the plainest, and other articles of bamboo, and the simplest affairs.

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BRINGING THE UTENSILS

Rikyu is quoted as saying, "Tea should be prepared to suit the taste, the charcoal placed in the brazier so as to boil the water quickest, and the flower arranged in the *tokonoma* according to its nature. In summer the room should be kept as cool as possible and in winter as warm as possible. Such are the profound secrets of *cha no yu*." And when it was argued that this was quite commonplace, he replied that any one able to carry out these things could become his pupil.

Foremost among present day authorities on this most important of all Japanese formalities, observed with great solemnity and almost religious reverence, are Senke Omote and his two sons, direct descendants of Rikyu, whose memory they hold most dear, and who may entertain one at *cha no yu* in the precise manner and spot in which their worthy ancestor drank tea, according to his own supreme rules of etiquette, with the great warrior and ruler, Hideyoshi. This school takes precedence, perhaps because of this very fact; but Senke Ura, claiming heredity from the same famous master, also has a large following. There are besides, the Yabunaka school, which originated in that family of nobles at the court in Kyoto, and was systematized by one Yabuuchi Shochi; the Yenshin, inaugurated by Kobori Masakadzu; the Sekishu, with Katagiri Sadamasa as its source, and the Sohen, owing its existence to Yamada Sohen. While there are many variations in their teachings, the chief difference is that some practise an inward, some an outward movement in handling the tea service, and as every position of every finger is governed by rules of etiquette, this is considered of great importance.

The tea ceremony may be held at various hours; a sunrise party is termed *akeno cha no yu* and usually begins at five o'clock in the morning; the *sho go no*, or midday party commences promptly at noon, which is the most formal hour; an evening celebration must start at six o'clock, and is called *yobanashi*. All these functions employ several hours in their observance. The season sometimes lends a particular meaning; parties given between the first and fifteenth of

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MAKING THE TEA

January are called *Ki-zu* because of the wreath in use for the *New Year*; September gatherings for the tea ceremony are known as *Kwetsu*, which refers to the new crop of tea to be used on the occasion.

The *chashitsu*, or ceremonial tea room, is usually apart from the main residence, a building to itself and possessing peculiar features, a moon, or circular window being one of its characteristics. In the centre of its matted floor a small fire box is sunk, but in summer a *furo*, the ceremonial *hibachi*, is used instead, and around either are placed the various things to be used, including a basket of charcoal, kettle, feather broom, water jar and articles of the tea service, all in strict regularity with reference to their relative positions, according to the school which is being followed.

The *kakemono*, or hanging picture which ornaments the *tokonoma*, and the vase and its flower which are to form the only other decorative feature, are chosen with greatest care for fitness and meaning,

The tea service consists of the *cha ire*, or tea box, usually a small round lacquered one, enclosed in a neatly fitting brocade bag; a bamboo spoon, used to measure the tea from the box; a tiny dipper, also of bamboo, for taking water from the kettle, both for cleansing the bowl and making the tea, as water is never poured from the kettle; a water jar, generally about eight inches in height and five in diameter, from which the boiling kettle is replenished from time to time; a small towel; a tea bowl, which may vary in size but oftener is about three and a half inches in diameter and two or two and a half deep; a peculiar circular whisk (*chasen*) cut from a single piece of bamboo, used to stir the tea and water, and a dainty ten inch square of soft silk (*fukusa*) which may be any desired shade, but on important occasions for high or Imperial personages, is of royal purple and white, and folded diagonally and tucked in the obi of the person serving, for use in carefully wiping various articles at specified times and in a set and exact manner, keeping its folds undisturbed.

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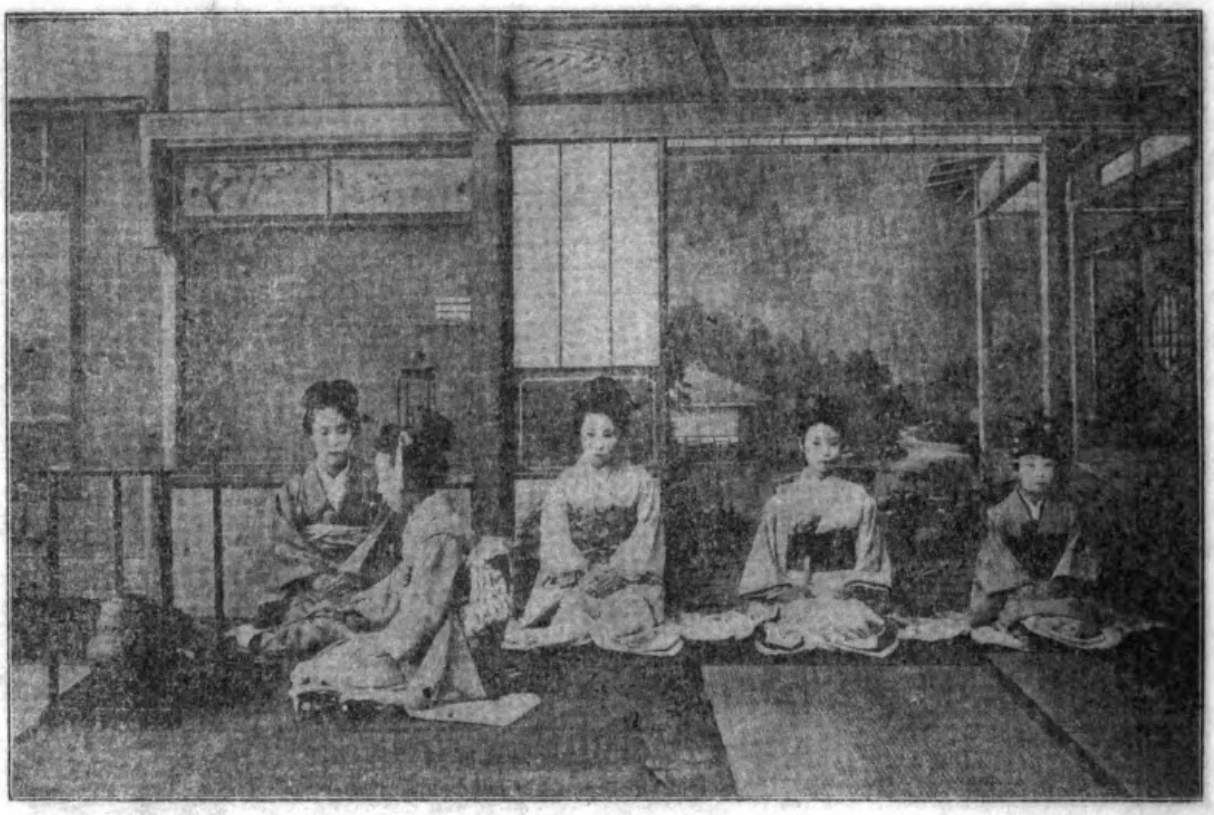

MAKING THE TEA

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The tea service consists of the *cha iri*, or tea box, usually a small round lacquered one, enveloped in a neatly fitting brocade bag; a bamboo spoon, used to measure the tea, from the box; a tiny dipper, also of bamboo, for taking water from the kettle, both for cleansing the bowl and making the tea, as water is never poured from the kettle; a water jar, generally about eight inches in height and five in diameter, from which the boiling kettle is replenished from time to time; a small towel; a tea bowl, which may vary in size but oftener is about three and a half inches in diameter and two or two and a half deep; a peculiar circular whisk (*chasen*) cut from a single piece of bamboo, used to stir the tea and water, and a dainty ten inch square of soft silk (*fukusa*) which may be any desired shade, but on important occasions for high or Imperial personages, is of royal purple and white, and folded diagonally and tucked in the *obi* of the person serving, for use in carefully wiping various articles at specified times and in a set and exact manner, keeping its folds undisturbed.

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DURING THE CEREMONY

The tea itself is not the kind with which foreigners are familiar; it is made from the first buds or tenderest leaves, which, after being carefully treated and dried, are pulverized in a stone mortar, making tea flour, and according to the strength of the beverage desired, dilute (*usu cha*) or concentrated (*koi cha*), varying quantities, from two or three to twelve of the small bamboo spoonfuls of it are placed in the bowl, just so much boiling water poured over it, whipped to a froth with the bamboo whisk, and drunk; a thick tea mixture instead of a decoction or brewage.

When the guests have arrived to enjoy an *usu cha* ceremony after the manner of the Senke Omote school, the host brings forth the utensils required, his steps being measured and careful, and after placing them in their respective places according to strict rule, he bows most reverently to the guests who have been seated with regard to their rank, or perhaps in the event the one of highest rank is less familiar with the intricate formalities of the ceremony, the person most skilled in same is assigned the first place, which is immediately in front of the *tokonoma*; likewise one well versed in *cha no yu* etiquette must occupy the last place, the most difficult duties devolving upon these two and the host. Should the guests be equally skilled in the art, age and rank are given precedence, and they sit in a straight row, on flat cushions on the floor.

After the host has bowed, it is expected that the guests express admiration for the flower arrangement, *tokonoma* et cetera and ask about this and that, for which the host makes known his appreciation and tells about things spoken of, giving the history of same, if of special interest. These observations are part of the formalities, and are never omitted. Next, the host takes the tea bowl and places it a certain distance from his bent knees, then puts the *cha iri* midway between, and removes from it, with boths hands, every motion of which is set and precise, the bag, putting it at the left side of the water jar, and the box is returned to its original position. With the *fukusa* which he takes

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PUTTING THE CEREMONY

The tea itself is not the kind with which foreigners are familiar; it is made from the first buds or tenderest leaves, which, after being carefully treated and dried, are pulverized in a stone mortar, making tea flour, and according to the strength of the beverage desired, dilute (usu ehu) or concentrated (koi ehu), varying quantities, from two or three to twelve of the small bamboo spoonfuls of it are placed in the bowl, just so much boiling water poured over it, whipped to a froth with the bamboo whisk, and drunk; a thick tea mixture instead of a decoction or brewage.

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TEA BOWLS

of spoonfuls of tea put into the bowl, each article accurately set down in the same spot. In the same way as at first, boiling water is now poured on the tea, the kettle covered, the dipper laid across it, and the tea and hot water briskly stirred with the whisk. The latter put in its place again, and the bowl lifted with the left hand, but held in both as the host rises with slow and studied movement and passes the tea to the guest in the honored place, who must receive it in the same mannered way and proceed with a series of formalities toward host and other guests, the first being the act of advancing a little from his seat toward the host, though not rising; he accepts the tea bowl with the right hand and sets it before him, at the same time taking the towel offered by the host with the left hand, and now arranges bowl and towel at the side of the guest at his left and bows profoundly to him; he then takes the towel with the left hand unfolds it with his right and

from his side, he wipes the tea box, and lays across it the spoon, which has also been wiped, moves the whisk to the box, and lastly passes the dipper over the front side of the cover of the water jar, and replaces the pillow cloth beneath this each. The small white towel which has been folded in the tea bowl is removed and laid over the water jar; the dipper is taken with the right hand, passed with careful calculation to the left, the lid, of the kettle removed to a place, or stand for it with the right to which the dipper is again transferred and the boiling water taken from the kettle with the dipper poured into the bowl, and both it and the whisk are washed, and the water put into a waste or waste bowl. The tea bowl is carefully wiped with the white folded towel, and replaced; the tea box and spoon are taken with left and right hands respectively, the box uncovered, and the desired number

FLOWER VASE

WATER JAR

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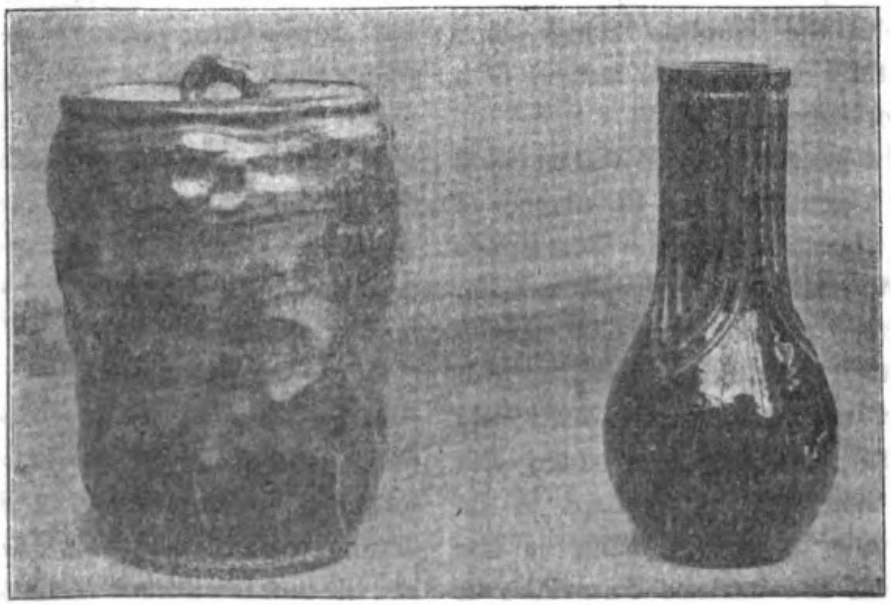
TEA BOWLS

from his *obi*, he wipes the tea box, and lays across it the spoon, which has also been wiped, moves the whisk to the box, and lastly passes the *fukusa* over the front side of the cover of the water jar, and replaces the silken cloth beneath his sash. The small white towel which has been folded in the tea bowl is removed and laid over the water jar; the dipper is taken with the right hand, passed with careful calculation to the left, the lid, of the kettle removed to a *futaoki*, or stand for it with the right to which the dipper is again transferred and the boiling water taken from the kettle with the dipper and poured into the bowl, and both it and the whisk are washed, and the water put into a *koboshi* or waste bowl. The tea bowl is carefully wiped with the white folded towel, and replaced; the tea box and spoon are taken with left and right hands respectively, the box uncovered, and the desired number of spoonfuls of tea put into the bowl, each article accurately set down in the same spot. In the same way as at first, boiling water is now poured on the tea, the kettle covered the dipper laid across it, and the tea and hot water briskly stirred with the whisk, the latter put in its place again, and the bowl lifted with the left hand, but held in both as the host rises with slow and studied movement and passes the tea to the guest in the honored place, who must receive it in the same mannered way and proceed with a series of formalities toward host and other guests, the first being the act of advancing a little from his seat toward the host, though not rising; he accepts the tea bowl with the right hand and sets it before him, at the same time taking the towel offered by the host with the left hand, and now arranges bowl and towel at the side of the guest at his left and bows profoundly to him; he then takes the towel with the left hand unfolds it with his right and



WATER JAR

FLOWER VASE

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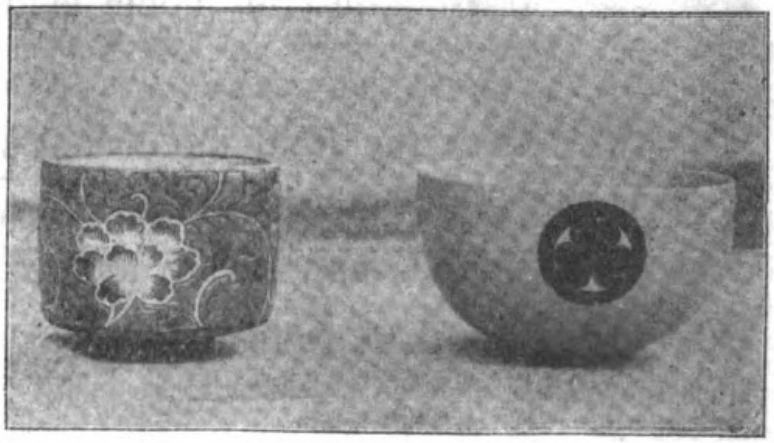
TEA BOWLS

spreads it over the palm of the left in which the tea bowl is set, and with the rght hand vertically at its side, the fingers adjusted to a nicety, it is raised to the height of the forehead, in an attitude of deep reverence. His right hand is then placed flat against the front of the bowl, which he slowly lowers and from it takes one sip, whereupon the host inquires whether it suits his taste, to which the guest replies, "extremely well prepared," then takes another sip, the signal for an obeisance from guest number two to number three, the order being always to the left, as it will be his turn next with the tea bowl. The first guest now finishes with a third sip and a half, and wipes the part of the cup from which he drank, with two fingers, one inside and one outside, then wipes his fingers with a piece of paper which he carries in his sleeve and which is returned thereto. He then turns the bowl to the right so as to present a fresh side to his neighbor, to whom he passes it with both hands and another low bow. The same formalities are repeated by each guest, the last one draining the bowl. In a mixed company the bowl and towel are never offered with both hands except between members of the same family, but must be placed before the next guest.

The ceremony for *koi cha* is somewhat different, each individual being served separately, and a many-coursed dinner of dainty dishes, such as sea weed, raw fish, and bamboo soup, is sometimes served, called *kaiseki riori.*

The details, without the slightest deviation from set rules, are carried out in the stillness and solemnity of a sacred religious rite, and it is the perfection of exactness in *cha no yu* that is so much enjoyed by the Japanese. Careful training in this important social observance is necessary in the education of every Japanese young man and woman of culture. Senké Omote had the honor to teach Mikado Komei, father of the present ruler, and received from him many tokens of the high esteem in which he was held as a teacher and man of talent. Their Majesties, the Emperor and Empress often enjoy a ceremonial tea, and the latter is most highly accomplished in the art.



TEA BOWLS

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TEA BOWLS

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The ceremony for *kai seki* is somewhat different, each individual being served separately, and a many-coursed dinner of dainty dishes, such as sea weed, raw fish, and bamboo soup, is sometimes served, called *kaiseki ryori*.

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TEA BOWLS

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THE SWORD OF KAMEMOTO

BY JOHN G. NEAL

Silver-hilted sword with glittering blade,
Scabbard decked in lacquered gilt,
Forged of steel in the long ago
By the master-smith Kamemoto.

Five hundred years has it held its edge,
Guarding with honor every pledge,
Loved by its owners, kept with care
Treasured like a jewel rare.

Clean is the blade as the soul of him
Who bore it first in the ages dim,
Unfit to live unless fit to die,
This the code of the Samurai.

Gift to a friend in friendly trust
Never to let it grime with rust,
Or to turn its blade against the hand
Who gave it, or 'gainst his noble land!

It gleams like a ray from the distant stars,
A flashing flame from the planet Mars,
True to all friends and strong to the foe,
Honorable Sword of Kamemoto!

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THE SWORD OF KANEMOTO

BY DON C. SEITZ

Slender sword with shark-skin hilt
Scabbard decked in lacquered gilt,
Forged of steel in the long ago
By the master-smith Kanemoto.

Five hundred years has it held its edge
Guarding with honor every pledge,
Loved by its owners, kept with care
Treasured like a jewel rare.

Clean is the blade as the soul of him
Who bore it first in the ages dim,
Unfit to live unless fit to die,
This the code of the Samurai.

Gift to a friend in friendly trust
Never to let it grime with rust,
Or to turn its blade against the hand
Who gave it, or 'gainst his noble land!

It gleams like a ray from the distant stars,
A flashing flame from the planet Mars,
True to all friends and strong to the foe,
Honorable Sword of Kanemoto!

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SKATERS ON LAKE SUWA

LAKE SUWA

ALMOST circular in shape and extending over an area of about nine square miles, Lake Suwa lies in the highlands of Shinano, 2660 feet above sea level. To the east is the peak of Yatsugatake, belonging to Fuji's volcanic range; Takeshima and Wadatoge rise to the north, and Shiojiritoge and Arigatoge form the southern mountainous boundary of this paradoxical lake of hot springs and a sheet of ice to a depth of five feet in winter. The lake was formed by an eruption of Yatsugatake, causing the elevation known as Fujimitoge, which closed the outlet of mountain streams that in consequence spread over the Suwa basin and became the lake. Its depth is now about thirty-five feet, but was formerly much greater, the debris from the mountains having gradually filled it in to a considerable extent. The section abounds in hot springs, the Ko-yu, of Shimo Suwa having a temperature of 145° F. and it is claimed that the lake itself has hot springs, which cause the ice to melt in places, and enable the hundreds of fishermen, who have no other means of livelihood, to continue their catching in winter, by casting their nets at such places where they can easily break the ice, and the water being so much warmer there, the fish are gathered in great numbers.

Strange to say, Suwa is the only lake in the main island that ever freezes over entirely, and usually from the beginning of December the thickness of the ice ranges from two to three feet, sometimes reaching four or five feet according to the severity of the weather, and remains so until the latter part of February.

On opposite sides of the lake, north and south are the villages Shimo-Suwa and Kami-Suwa respectively, each having numerous hotel accommodations with hot spring baths, and other attractions in various temples and shrines, two of which, with the divinities which they shelter, have given rise to an interesting

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ON THE EDGE OF THE LAKE IN WINTER

legend in which the lake plays a part.

Shortly after the winter winds have turned the surface of Suwa into a shining sheet of ice that resembles a huge silver mirror, a peculiar marking appears on it straight through from one village to the other caused by the expansion of the ice; but not being understood by the natives was formerly attributed to a supernatural agency, and called *onbéri*, or passage of the gods, and not until this appearance was it considered safe to pass over the ice, being regarded as a sign from heaven, and strictly observed.

Takeminakata, one of the gods of ancient Japan is enshrined in Kami-Suwa, but the shrine of his consort, Yasakatono mikoto, is in Shimo-Suwa, and according to tradition they travel over the ice to meet each other, causing the divine pathway.

In the winter of 1905 there were many foreign visitors at these resorts, and skating on the lake was a favorite sport with them, the Japanese being wonderstruck at their agility and skill in gliding over the ice on small runners; but they themselves soon learned to skate, and so popular has the sport become that during the winter vacation, the students of the middle and higher schools hold skating matches, and crowds of spectators gather to enjoy the sight.

Long ago the Japanese realized the opportunity to profit by the facilities afforded by Lake Suwa for winter sport and its attraction for foreign visitors, and European hotels were built and opened for their accommodation. There are many beautiful views to be had from various positions around the lake, eight of which are pointed out as especially celebrated. They

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WATCHING THE SPORT

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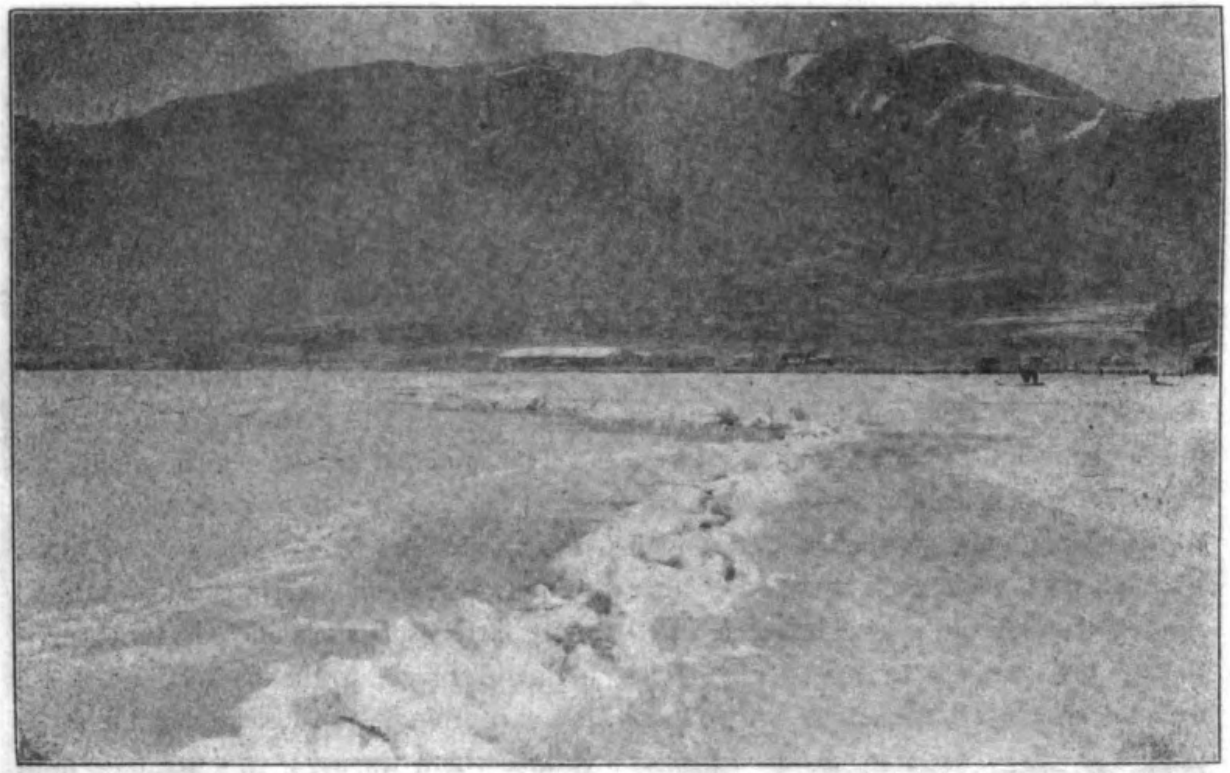
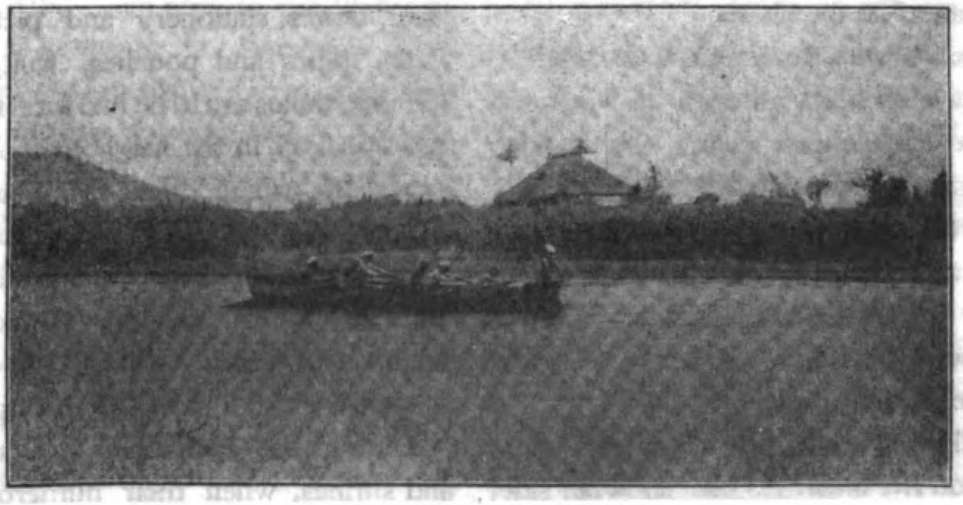


THE OWATARI, OR PATH OF THE GODS

are the Fuji of Koromogasaki; the ruins of Takashima Castle; the Temple of Kwannon, at Kosaka; the shrine of Suwa; the maples of Karasawa; the Takashima bastions; the night scene of the lake, and the sunset view from the River Tenryu. The scenery along this river, which is the only outlet of Lake Suwa, is most picturesque. In the village of Minato, upon its banks, rises the temple of the goddess of beauty, upon a high promontory, in the shade of veteran pines and cypress trees, and a lovely landscape is beheld from the site where once the tower of an ancient castle stood overlooking the lake. The fishing boats of summer, and the glimmer of lantern lights and dimly outlined silhouettes of people walking across the lake in winter evenings, are pictures of much interest and charm.



LAKE SUWA IN SUMMER

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LAKE SUWA IN SUMMER

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STREET HAIRS

In the city of Tokyo the ordinary citizen pride for cleanliness and convolving the business community in elaborate orbs, or in pleasant walks, in the open air at the verge of the sidewalk, and where these do not exist, to right and left of the street itself, constituting street fairs. These guilds have a president and various committees for attending to matters with which they are concerned, such as looking after the membership (no person being allowed to engage in business in street fairs unless a member of a guild), the assignment of location, collection of fees, assessments to cover. After the payment of a nominal sum for admission into the association, for the privilege of vending wares upon the street, the monthly dues range from one to three cents according to the district or popularity of the guild, and five cents is required as an offering to temples and shrines, and on midsummer and midwinter holiday occasions members are required to pay an extra few cents, which is for the maintenance of the guild and protection of the rights of its members.

In almost every *machi* or ward in the city, the main business street presents a busy and animated appearance during the evening hours, usually from five o'clock, when those who participate in the fair arrive with hampers or carts, as required by the nature and amount of their goods; very often an old fashioned carpet bag, much used among the Japanese, is quite sufficient. He or she, for frequently the vendor is a woman with a babe upon her back and another at her side, spreads a six-feet length of matting upon the ground, or may be over a few boards that have been laid over the gutter, frequently drives huge nails at the four corners as uprights about which a strip of cotton cloth about four or five inches in width is stretched to form a sort of shelf or [illegible] space, pleasing [illegible] and breeds upon it, adding upon the left, as usage dictates, articles which are to be sold, which vary from the paste to face of [illegible] or art objects, as [illegible] for business.

The principal localities [illegible] for street fairs, each with its particular kind of wares, are the Ginza, where old color prints, *kakemono*, carvings in wood and ivory, screens, baskets and curios in general are displayed to the fascination of the lover of things Japanese; Nishikido in Kanda where the wares are [illegible], but [illegible] the wares almost here being somewhat different, either side of the narrow street being lined with tables and carts upon which are potted plants, dwarfed trees, and palms, pines and bamboos of larger size, making a lane of greenery and flowers, the vendors, men and women, standing beside calling out their prices, which are usually quite reasonable; Denmacho, in Yotsuya, where sundry things in household goods and wearing apparel, toys, bamboos, books, stationery and picture post cards, pipes and pouches, fruit, flowers, and vegetables are to be had for a few cents; and Hirokoji, in the neighborhood of Asakusa Park, which offers a similar variety. Each peddler has one or two oil lamps, with tall slender chimneys to light his stand, and the long row of lights, the colorful assortment of merchandise and the crowds of shoppers make a most interesting sight.

During the festivals of various temples and shrines, when their numerous devotees are drawn to worship, advantage is taken of the occasion by the street merchants and a fair is held in its immediate precincts, the supply of goods being much more abundant than ordinarily, corresponding to the better opportunity for selling.

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STREET FAIRS

IN the city of Tokyo there are eleven guilds for organizing and controlling the business conducted in sheltered booths, or in pleasant weather, in the open air at the edge of the sidewalks, and where these do not exist, to right and left of the street itself, constituting street fairs. These guilds have a president and various committees for attending to matters with which they are concerned, such as looking after the membership (no person being allowed to engage in business in street fairs unless a member of a guild), the assignment of location, collection of fees, assessments et cetera. After the payment of a nominal sum for admission into the association, for the privilege of vending wares upon the street, the monthly dues range from one to three cents according to the district or popularity of the guild, and five cents is required as an offering to temples and shrines, and on midsummer and midwinter holiday occasions members are required to pay an extra few cents, which is for the maintenance of the guild and protection of the rights of its members.

In almost every *ku* or ward in the city, the main business street presents a busy and animated appearance during the evening hours, usually from five o'clock, when those who participate in the fair arrive with hamper or cart, as required by the nature and amount of their goods; very often an old fashioned carpet bag, much used among the Japanese, is quite sufficient. He or she, for frequently the vendor is a woman with a babe upon her back and another at her side, spreads a six-feet length of matting upon the ground, or may be over a few boards that have been laid over the gutter, frequently drives huge nails at the four corners as uprights about which a strip of cotton cloth about four or five inches in width is stretched to form a sort of miniature fence around the space, places a small flat cushion (*zabuton*) and kneels upon it, sitting upon the feet, arranges the articles which are to be sold, which vary from tin pots to rare old books or art objects, and is ready for business.

The principal localities appropriated for street fairs, each with its particular kind of wares, are the Ginza, where old color prints, *kakemono*, carvings in wood and ivory, screens, baskets and curios in general are displayed to the fascination of the lover of things Japanese; Nishikicho in Kanda where the *uyekiya*, gardeners, hold forth, the arrangement here being somewhat different, either side of the narrow street being lined with tables and carts upon which are potted plants, dwarfed trees, and palms, pines and bamboos of larger size, making a lane of greenery and flowers, the vendors, men and women, standing beside calling out their prices, which are usually quite reasonable; Demmacho, in Yotsuya, where sundry things in household goods and wearing apparel, toys, baubles, books, stationery and picture post cards, pipes and pouches, fruit, flowers, and vegetables are to be had for a few cents; and Hirokoji, in the neighborhood of Asakusa Park, which offers a similar variety. Each peddler has one or two oil lamps, with tall slender chimneys to light his stand, and the long row of lights, the colorful assortment of merchandise and the crowds of shoppers make a most interesting sight.

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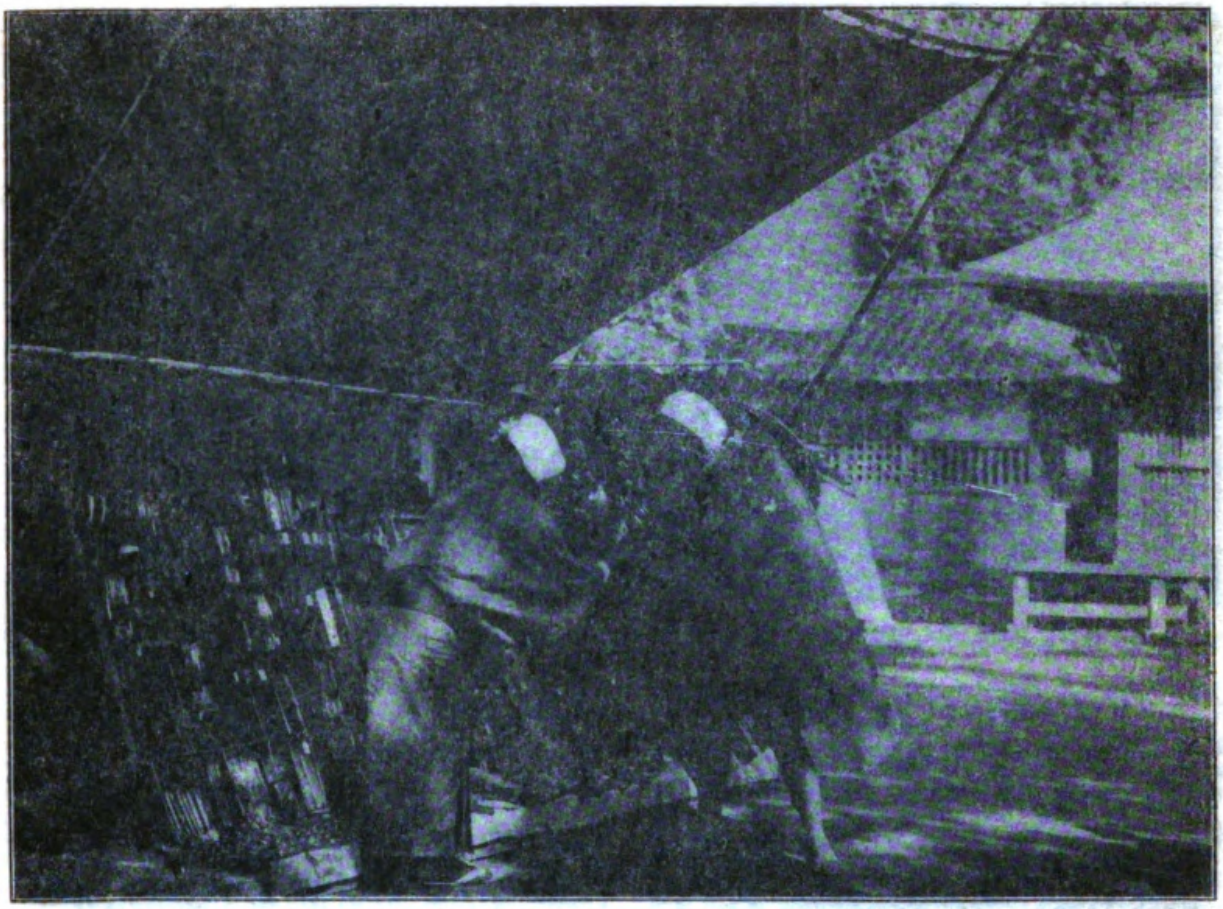

STREET FAIR MERCHAN TOF PIPES AND POUCHES

Sometimes the better class of street fair merchants, especially in winter, erect a canvas covered booth, but more often they are not sheltered and take their places nightly except when the bad weather prohibits. But rain or snow, the owner of a *yataimise* is busily engaged at his wagon booth, which corresponds in nature though not in size to the American night lunch stand on wheels. He is called the *odenya*, and from the tiny kitchen, various Japanese dishes are served, among which are toasted *tofu* (bean curd) at a half cent; *kamaboko* (fish hashed, compressed and boiled in *soy*, which is similar to Worchester sauce), at one cent; and *satoimo* (sweet potatoes). Then, there are the *sushiya*, or man who sells *sushi*, which is made of boiled rice and vinegar and a bit of fish or roasted egg, from a half to two cents; the *tempuraya*, of whom may be had fish or shrimp dipped in batter and fried a nice light brown in *goma* oil, three or four pieces on a skewer from one to two cents; the sweetmeat man with *daifukumochi*, a confection of red beans and sugar enveloped in rice dumpling, one cent each, and the vendor of *ama-sake*, a drink made by boiling together *koji* (*sake* ferment) and rice, at half a cent per cup. There are even a few stands where foreign food is cooked, but its flavor and quality are rather doubtful.

In the busiest sections of the city these street merchants are quite prosperous and take in from a dollar and a half to two dollars daily; elsewhere, one dollar twenty-five cents, and the poorest ones seventy-five cents; from which they realize a profit of forty per cent. In the case of *ama-sake* peddlers it is much more, as they frequently dilute the beverage so as to give more generous cupfuls at a greater profit. There is a class of street fair vendors known as *yoshi*, whose reputation is questionable and merchandise most inferior, so that any dealing with them is unsatisfactory, and only country folk and strangers are duped by them. One night one of them may offer for sale air cushions which he claims to be an

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STREET FAIR MERCHANTS AT THEIR BOOTHS AND PORCH

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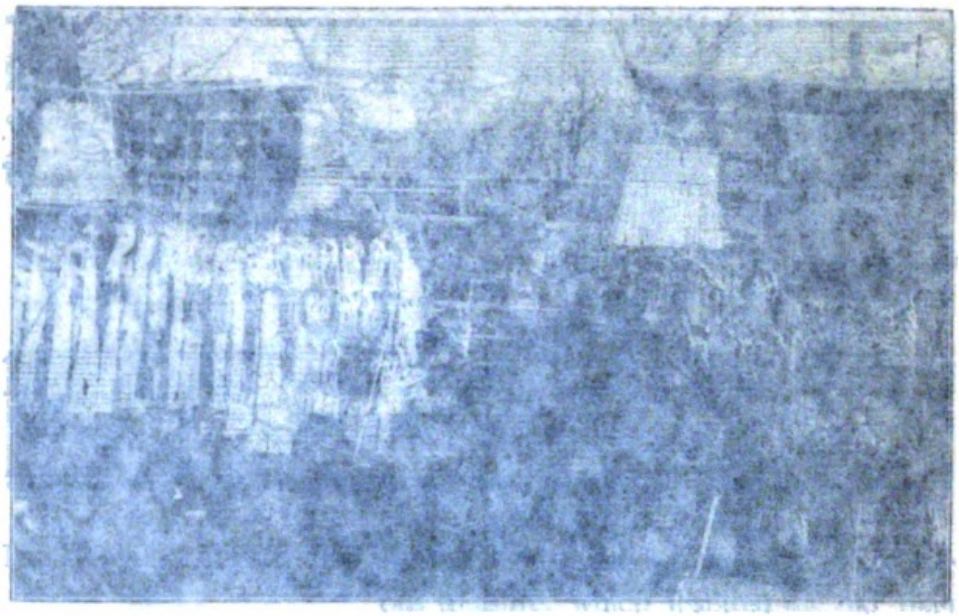

BOOTHS SELLING SHINKAWARI, NEW YEAR DECORATIONS

excellent quality, but which prove only varnished paper; the next night, his stock will be changed to second-hand periodicals, in some of which he will claim wonderful secrets to be laid bare, or some such story; again he will be announcing in loud voice the merits of a new tooth powder; and so on, through an endless category of worthless articles for which prices far above their real value are charged.

Only catables appear to have standard prices, other vendors usually asking whatever they think the individual customer will pay, often naming a figure double or treble the real value, especially with foreigners, who soon learn to dicker and a proper reduction, and secure the article at their own price. This is especially true of the wayfive, who may have, according to season, pansies, marigolds and morning glories, or asters and chrysanthemums, together with numerous dwarfed trees and non-flowering plants. If it happens to rain after he has arrived at the fair, the prices suddenly fall to bottom, as he is usually far from home and does not enjoy the idea of returning with his load greatly increased in weight by being water-soaked.

Perhaps the most profitable of all the branches of street fair trade is that dealing in picture post cards, which came into existence but a decade ago when the sale of same was first permitted by the Government to the general public.

The whole-sale price is thirty cents per hundred cards, which are retailed at from a half to two and a half cents each. Imported ones cost two to five cents each and are sold for ten or fifteen. Those finding quickest sale are photographic reproductions showing popular resorts in their particular season, such as Mukojima in cherry blossom time or Dangozaka in the glory of chrysanthemums; celebrated beauties and actors are also in demand. The profits from the above amount to about eight dollars a month, which is a living wage to a Japanese.

Though some very respectable shopkeepers are represented in street fairs, sending such wares as they consider most salable, the majority of these vendors live a hand-to-mouth life in the poorer quarters of the city. They seldom get up before a late hour, as they remain on the street till near midnight. Their time is spent in purchasing and preparing what they expect to sell, and very often the poor must borrow the money with which to pay for his goods, which costs him a high interest and leaves him but barely enough from his nightly earnings to pay for his food the next day, and in rainy weather, when kept from business he is sometimes compelled to pawn his clothes or even cooking utensils to provide food, so with all its flare and blare the street fair has its gloomy side.

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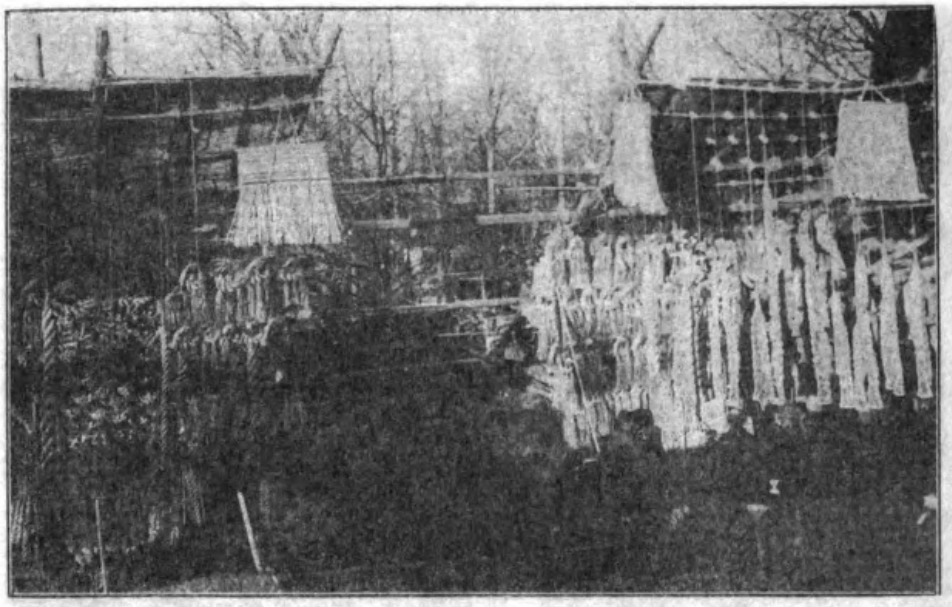

BOOTHS SELLING SHIMEKAZARI, NEW YEAR DECORATIONS

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AN OLD MAN AND A MIRROR

YEARS and years ago when mirrors were unknown among the common people in Japan, an old man of the Province of Omi, leaving his wife behind, had journeyed alone and was paying a visit to the Mikado's Capital, Kyoto.

Wandering, in wonder at the many strange sights, along the crowded thoroughfare of Sanjodori, a shining, dazzling object in one of the shops caught his eye, and he looked with manifest astonishment at it. A strange thing it was, and as he gazed upon its glittering surface, he beheld the fair face of a beautiful woman appear, and quickly disappear, and he thought at once that he had seen a vision of some good goddess who might bring him great fortune, for the mirror did not unfold to him the fact that the lovely maiden had passed in reality hehind him.

Deeply impressed by what he had seen, he resolved to possess himself of this object, whatever it might be, through which he had evidently received a divine revelation, and entered the shop where it was displayed to inquire if it could be bought, and at what price.

Having been watching the old man, the shrewd shop-keeper observed the surprise and wonder with which his prospective customer had contemplated the mirror, and surmising his ignorance and credulity, set an enormous price upon it, and described it in glowing terms, as a marvelous treasure, which inspired the old man with a still keener desire to acquire it. Unhesitatingly he drew forth his gold and gave it in exchange for the coveted prize, honestly believing it would be the means of wealth and happiness to him and his.

He hastily returned to his native place, but kept all that had transpired concerning the mirror a secret, and hiding it safely in his cabinet, consulted it privately each day, gazing long and intently into it awed by his own features, and failing to understand the mystery, he waited expectantly for some further demonstration through its divine agency.

His strange demeanor attracted his wife's attention; she became suspicious of his queer, secret actions, and spied upon him to discover the cause. During his absence, she went to the cabinet, where she had seen him so engrossed with something which she suspected would reveal to her the real reason for her husband's unusual behavior, and suddenly came upon a glistening thing that showed the living, moving features of a woman! Convinced of the evil doings of her spouse, she fled in rage from the thing that had struck terror in her heart, and filled her with dread and fear beside, as possessed of a supernatural attribute that evidently wielded a strong influence over the man, and might as easily draw her under its compelling power. She

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A YOUNG MAN [illegible]

A FEW years ago when curios were unknown among the common people in Japan, an old man of the Province of Omi, Island of Nippon, had journeyed afar and was paying a visit to the Miller's Capital, Kyoto.

Wandering in search of the marvelous along the crowded thoroughfare or Shijo Dori, a shining, dazzling object in one of the shops caught his eye, and he looked with unfeigned astonishment at it. A strange thing it was, and as he gazed upon its glittering surface, he beheld the fair face of a beautiful woman appear, and quickly disappear. And he thought at once that he had seen a vision of some good goddess who might bring him great fortune, for the mirror did not reveal to him the fact that the lovely maiden had passed in reality behind him.

Deeply impressed by what he had seen, he resolved to possess himself of this object, whatever it might be, through which he had evidently received a divine revelation, and entered the shop where it was displayed to inquire if it could be bought, and at what price.

Having been watching the old man, the shrewd shop-keeper observed the surprise and wonder with which his prospective customer had contemplated the mirror, and surmising his ignorance and credulity, set an enormous price upon it, and demanded it in glowing terms, a matchless treasure, which inspired the old man with a still keener desire to acquire it. Cheerfully he drew forth his gold and gave it in exchange for the coveted prize, ironically believing it worth by the means of wealth and happiness to him. And his

He proudly returned to his native place, but kept all that had transpired concerning the mirror a secret, and bidding it safely in his cabinet, contented it privately each day, gazing long and fondly into it, saved by his own fancy, and failing to understand the mystery, he waited expectantly for some further demonstration of its divine agency.

His strange devotion attracted his wife's attention; she became suspicious of his queer, secret actions, and spied upon him to discover the cause. During his absence, she went to the cabinet, where she had seen him so engrossed with something which she suspected would reveal to her the real reason for her husband's unusual behavior, and suddenly came upon a glittering thing that showed the living, moving features of a woman! Convinced of the evil doings of her spouse, she fled in rage from the thing that had struck terror in her heart, and filled her with dread and fear beside, as possessed of a supernatural attribute that evilly wielded a strong influence over the man, and might as easily draw her under its controlling power.

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people not to wear it to injure their influence, but when it produced no effect upon him in violation of law, and abuse of power, he was ready to do battle single handed to purify the land with all the more increased as such persistent denials as that to the charges produced by very conclusive evidence, continued for many years. Quite at a loss what to do, but wishing a scandal to be created among the neighbors, he cunningly circulated an ancient report that had long been an heirloom in the family and was believed to be efficacious in dispersing evil spirits, and hung/hiding it ominously, struck a heavy blow upon the object that had brought him this misfortune instead of the blessings he had counted upon.

Shattered into many pieces, it fell, frightening the two women away. Gathering up the fragments he was alarmed to find that instead of the one face which he had been studying daily, it had become multiplied to the number of pieces into which he had broken his mirror to carry, for each tiny piece presented the same view.

Overwhelmed with fear he fled from the house and into the fields with all the swiftness at his command, lest he be overtaken by the demon of that circle of bright, brittle, mysterious substance.

Still running, he had passed over the hills and was climbing a precipitous mountain when he became aware that night was upon him and for the first time he stopped to think where he was going. He realized that he must be far inland from any human habitation, and that it would be quite impossible to seek any other shelter than that the hills offered him; but a friend and kind sympathizer ran to him from the steps in the distance, which led him along a difficult and deserted trail, which he pursued in following to an isolated and solitary abode.

Announcing himself a footsore and weary traveler who had lost his way in the darkness, he sought admittance for a night's lodging. He was told that only women lived there, but that occasionally the good Lord Yamato from his temple of Chikubu Island in Lake Biwa, honored them with his presence. He would be welcome for his sake. The portals were opened to him and standing within was the same beautiful woman whose face he had first seen in the mirror. She showed him much kindness, and after the night's hospitality, bestowed upon him a bag and bottle of which he would learn the contents upon returning home, and sent with him a guide that he might reach the end of the mountain safely.

He proceeded with some doubt as to his wife welcoming him, but being in need of many things, he hoped the bag and the bottle held some proper reward for his suffering, and went bravely on.

On reaching home he found his wife peacefully awaiting him, and together they opened the things he carried as he related his experience. Pouring a crystal fluid from the bottle, they sipped its nectar and discovered themselves to be restored to youth and in great rejoicing they emptied the bag of its yellow sand, for it was pure gold.

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spoke not a word about it to her mother-in-law, but when her husband returned she met him in violent anger, and heaped upon him many accusations and abuses. Innocent of it all, he vainly sought to pacify the irrate wife, who all the more incensed at such persistent denials, dashed to the drawer and produced her very convincing evidence, continuing her hysterical ravings. Quite at a loss what to do, but not wishing a scandal to be started among the neighbors, he quickly unsheathed an ancient sword that had long been an heirloom in the family and was believed to be effective in dispersing evil spirits, and brandishing it ominously, struck a heavy blow upon the object that had brought him this dire misfortune instead of the blessings he had counted upon.

Shattered into many pieccs, it fell, frightening the two women away. Gathering up the fragments he was alarmed to find that instead of the one face which he had been studying daily, it had now multiplied to the number of pieces into which he had broken his strange treasure, for each tiny piece presented the same visage.

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Still running, he had passed over the hills and was climbing a precipitous mountain when he became aware that night was upon him and for the first time he stopped to think where he was going. He realized that he must be far indeed from any human habitation, and that it would be quite useless to seek any other shelter than that the tall trees offered him; but a far off and faint glimmer made him turn his steps in its direction, which led him along a difficult and deserted trail, which he persevered in following to an isolated and solitary abode.

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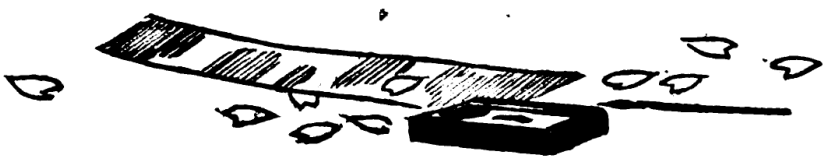

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REVIEW

MUCH has been written of Japan, but nearly always by foreigners, who, for reasons for their own, skilfully color or omit, until it borders on misrepresentation, which has without question, established with many a very false idea and conception of things Japanese, and very often causes disappointment to those visiting the land of the Mikado. In these days of equivocation, exaggeration and untrue coloring of things, places and people, it is refreshing to find a book such as "Home Life in Tokyo," by Jukichi Inouye, who describes the complete and detailed life in the capital city of Japan with truth and exactness, and sometimes with a subtle dry humor that lends a happy note to the well written and entertaining volume.

Mr. Inouye was educated in England, and is said to be more thoroughly conversant with the English language than even his mother tongue. He has been known in the literary world of Tokyo for some years, and is one of the ablest translators in Japan, occupying at present a position in that capacity in the Home Office of the Imperial Government.

The book is well illustrated with Japanese wood cuts, which help the reader very materially to fully comprehend the text; and the initial page shows a well drawn colored wood print of a Japanese lady in full dress.

It is divided into twenty-two most interesting chapters, embracing as many separate and distinct topics upon the life of the people. It is delightfully entertaining, more especially to those who have not had an opportunity of living among the people; for life in an up-to-date hotel, and a few days' run around certain prescribed districts specially laid out for the transient tourist, give practically nothing of Japanese life, customs or things as they really are. But Mr. Inouye omits nothing of interest to those who would seek accurate information, and it comes with a frank candor as pleasing as it is rare. He also gives an excellent and comprehensive idea of life in other parts of the country, which, as in all other nations, is attended with minor changes.

The book begins with an excellent chapter on Tokyo, a concise and lucid history from the days of Yedo, its old appellation, through the Restoration, up to the present time. In the second chapter the streets of Tokyo are described with a sterling frankness few would undertake. We quote the following:—"If the foreigner who comes to Japan expects to see in such a great capital the asphalt carriageway and paved sidewalk of his native country, he will be sadly disappointed.—But even more unpleasant than the narrowness of the streets is the state in which many of them are to be found. In a few streets the roadway has been dug up and pyramidal stones have been laid on the bed with points up; they are then covered with earth and broken stone and finished with a top dressing of gravel.—For the most part, therefore, newly-made roads are left to be levelled with the beetle-crushers of the long suffering public. The municipality finds it the cheapest way. This is bad enough on the gravelled road, but the tortures it inflicts on men and beasts of burden, to say nothing of the rapid wear and tear of vehicles, are indescribable when the thoroughfare is repaired in the orthodox style."—The same sincerity and candor are apparent all through the book, which teems with delightful delineations. In speaking of the streets and the peculiar way they

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are named or indicated, not described. The pronouncing dictionary of the Japanese language, by Rev. J. C. Hepburn, M.D., LL.D., is the most useful guide, and over one hundred pages are devoted to it. Certainly the whole difference between the customs of the Orient and the Occident and how the Westerner is ill-fitted to the Oriental and from wrong conclusions to the widely differing social usages. Marriage customs, both ancient and modern, are set forth in a very interesting manner and fully illustrated.

Chapters on Adopting the Family Relations, Divorce, Children, Funerals, Feasts and Festivities, are faithfully written without exaggeration or deception of any kind, and with a direct, easy flow of language that holds one's interest throughout.

Published by Taikundo Printing Co., 5 Yaesu-cho, Nihonbashi, Tokyo. Price ¥0.75

FROM THE JAPANESE PRESS

JAPANIZATION OF THE HAWAIIAN ISLANDS

OUT of a total population of about 170,000 in the Hawaiian Islands, the Japanese now number about 75,000. In 1906 alone about 20,000 entered the Islands from Japan. Only a few of the Japanese, however, are voters, since no Japanese-born immigrant can become a voter. In the case of those who are born in the Islands, they are American citizens privileged with voting rights. The *Nippu Jiji* says:—

There were in the Hawaiian Islands in 1900 nearly 5,000 native-born Japanese, and each year since 1898 there have been born from 500 to 1,500 male Japanese. It

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are named or rather, not named, and the puzzling confusion of the numbering of houses, he writes with accuracy and truthfulness, explaining the almost insurmountable difficulty in finding an address.

His account of the poorer quarters, never seen by the tourist, is entertainingly told.

A fine description of house exteriors, as well as interiors, is given, with special detailed explanations of the entrance gates. Even the various fastenings for them, the *kido, koshi, amado.* In act, every conceivable part of a building is thoroughly explained, including the roof and the method of covering it, and careful and exact explanations as to house furnishing. The garden and its lay-out, are also treated with special care.

Meals, and the various foods are discussed and a kitchen with all the cooking utensils is shown. The servant, that most perplexing question in the Occident, is the topic of a most enjoyable chapter, and one on "Manners" also extremely well written, portrays the wide difference of etiquette between the customs of the Orient and the Occident and how the Westener is liable to misconstrue and form wrong conclusions as to the widely differing social usages. Marriage customs, both ancient and modern, are set forth in a very interesting manner and fully illustrated.

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There were in the Hawaiian Islands in 1900 nearly 5,000 native-born Japanese, and each year since 1898 there have been born from 500 to 1,500 male Japanese. It is estimated that by 1919 there will be in the Islands at least 1,000 Japanese voters; in 1922, 3,500; in 1924, 6,000; and in 1930 about 15,000. The tolal Japanese population will be at that time probably at least 125,000. In 1907, out of a total of 2,848 births, 2,281 were Japanese. The total number of voters in the Islands is not at hand, but it is thought to be not over 25,000. Since the rate of increase of the white races is so much inferior to that of the Japanese, it is entirely within the bounds of possibility that by 1930, if present conditions continue, the government of the Hawaiian Islands may be largely in the hands of the Japanese citizens, and that territory may be represented in Congress by a Japanese-American citizen.

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It is a significant fact that private schools, in which only the Japanese language is taught, are maintained throughout the Islands, and all Japanese children attend them. These schools are well appointed and many of them are of large capacity.

The Japanese are thus maintaining their racial integrity and counteracting the efforts made toward their Americanization. It would appear, therefore, that Japan is in a fair way to acquire by peaceful means, through the operation of American laws, one of the most valuable possessions, which it might take several years of war and a vast expense to obtain.(?)

The Yorodzu Cholo

HARA-KIRI

The move of suicide has a significance in our country, at once unique and unanimous, the like of which our limited knowledge of national sentiments of the civilized world fails to find in any country. First of all, here suicide never meets with the Napoleonic conception of a cowardly act. The value any living thing attaches to life is just as highly cherished here as anywhere, and to preserve life as long as possible is instilled into every one of us, but each forfeits it as readily as throwing off one's coat if convinced that he must die.

The fundamental conception of suicide with us consists in the pride that, of all living beings, man alone is possessed of the power to stop his own life, and go out of existence without any external aid. When the moment arrives to exercise this power which the old *samurai* cherished as a privilege, it is absolutely necessary that in the exercise of this power, the man be of perfectly sane mind and fully conscious of the deed and its consequence. In order to distinguish oneself from a lunatic who might also kill himself by his own act, a usage has obtained in suicide of first cutting the abdomen, and in so doing, the orthodox procedure never permits the point of the sword to penerate more than one tenth of an inch, so that the viscera may never be exposed. The sword is run over the abodomen from the left to the right with the point sufficiently thrust in to leave a line over the body. This is looked upon as the mark and evidence of one dying of sane mind with consciousness in full play. To thrust one's sword too deep into the belly is against the refined form of the *seppuku*. Disembowelment is a misnomer of the traditional suicide of our country. The life is actually taken by severing the throat, together with the carotid artery, and before this fatal stroke is inflicted, the *samurai* cuts his abdomen in order to show that he has retained full consciousness to the very last moment.

The latest example of this form of suicide was furnished by the death of Mr. Nakajima Toyojiro, and the mode of his suicide is in perfect conformity with the best of the tradition and usage which obtains under similar circumstances. Failing to discharge his duties and obligations he inflicted capital punishment on himself with his own hand.

The Mainichi Denpo

THE TELEPHONE IN JAPAN

The 20th anniversary of the inauguration of the telephone in this country has just past. Twenty years ago it was not regarded to be so useful, but it is now looked upon as one of the necessary means of communication. It is now installed at many local points, besides the representative prefectural cities. At the time of the inauguration of the telephone, the Government authorities did their best to obtain as many subscribers as possible, but they had to open with one hundred fifty-five subscribers in Tokyo and forty-five in Yokohama. Calls at that time were only about one thousand daily. A few years later the public began to appreciate the usefulness of the telephone, and it became

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The Nation (New York)

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The fundamental conception of suicide with us consists in the pride that of all living beings, man alone is possessed of the power to step his own life, and go out of existence without any external aid. When the moment arrives to execute this power with the cool assurance characterized as a virtue, it is absolutely necessary that in the exercise of this power, the man be of perfectly sane mind and fully conscious of the act and its consequences. In order to distinguish oneself from a lunatic who might do to kill himself by his own act, a judge has obtained in suicide of that cutting the abdomen, and in so doing, the orthodox procedure never permits the point of the sword to penetrate more than one inch of an inch, so that the viscera may never be exposed. The sword is run over the abdomen from the left to the right with the point sufficiently thrust in to leave a line over the body. This is looked upon as the truth and evidence of one dying of sane mind with consciousness in full play. To thrust one's sword too deep into the belly is against the refined form of the self-act. Disembowelment is a misnomer of the traditional suicide of our country. The life is actually taken by severing the throat, together with the carotid artery, and before this fatal stroke is inflicted, the sayayaki cuts his abdomen in order to show that he has retained full consciousness to the very last moment.

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The Mainichi (Tokyo)

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increasingly popular. Consequently, the Government extended the telephone system in 1899 and again in 1907, in order to meet the general demand. About thirty million yen has hitherto been expended for the telephone system in Japan; *tokyo* now *wires* connect over 1,600 cities, towns and villages throughout Japan; over 700 exchanges have about 120 thousand subscribers. The *wires* extend over 400 thousand miles, and calls per annum exceed 400 million, the annual revenue reaching ten million yen. There are still over 40 thousand applicants, so that a further extension is considered necessary.

The telephone system in Japan was extended each time after the China-Japanese and Russo-Japanese *wars*. Its growth accompanies the development of Japan's national prestige. This is unabated by a source of satisfaction to Japan, but compared *with* that in Europe and America, the telephone in Japan is still far behind, in respect of its popularity and utilization. Japan must endeavor to extend her telephone arrangements as in these countries. With the progress of the telephone in Japan are bright, the authorities contend have to push it forcibly.

The number of public stations for telephone communication is far in excess of the number of installations *which* the authorities can popularize *with* the fund at their disposal. Thus, as computed at the end of March, 1909, the outstanding applications throughout the country numbered 72,300 of *which* in Tokyo and Osaka supplied 30,000, Kyoto, Nagoya, Kobe and Yokohama 7,000, and other places 30,500. *With* re- application, 15 yen must be deposited,

so that the sum held in trust by the authorities on this account reaches over 1,000,000 yen. The Government project is to install 91,250 by 1912, at the estimated outlay of 18,200,000 yen. The excess of demand over supply has given rise to the telephone brokerage business. At one time the transfer of the privilege of installation commanded the price of as high as 800 yen or more. In the summer of 1909 the authorities undertook the installation of 300 connections in Tokyo for those who offered 200 yen, and this had the effect of pushing down the "market price" of the transfer to about that figure. The yearly charge for telephone connection varies between the maximum of 60 yen and the minimum of 40 yen, according to places.

Ayakawa Mitsubou

THE LAST SHOGUN

Prince Tokugawa Yoshinobu, the fifteenth and last Shogun of the Tokugawa dynasty has been desirous for some time to retire from public life. Ill health, happily, is not the cause, as the ex Shogun is in excellent health, despite his advanced age. More than once Prince Tokugawa Keiki has petitioned the Emperor to allow him to retire. On the 5th inst, however, his petition was granted and he will turn over the headship of the house to Mr. Tokugawa Yoshihisa, his heir, and spend his last days in retirement at his residence in Koishikawa, Tokio. The ex-Shogun has not yet been authorized to relinquish his privileges as a peer of the realm.

The Sendai Kokokushimpo.

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The number of applications for telephone connection is far in excess of the number of installations which the authorities can undertake with the fund at their disposal. Thus, as computed at the end of March, 1909, the outstanding applications throughout the country numbered 72,300 of which Tokyo and Osaka supplied 30,000, Kyoto, Nagoya, Kobe and Yokohama 12,000, and other places 30,300. With each application, 15 *yen* must be deposited, so that the sum held in trust by the authorities on this account reaches over 1,000,000 *yen*. The Government's project is to install 61,230 by 1912, at the estimated outlay of 18,200,000 *yen*. The excess of demand over supply has given rise to the telephone brokerage business. At one time the transfer of the privilege of installation commanded the price of as high as 800 *yen* or more. In the summer of 1909 the authorities undertook the installation of 300 connections in Tokyo for those who offered 200 *yen*, and this had the effect of pushing down the "market price" of the transfer to about that figure. The yearly charge for telephone connection varies between the maximum of 60 *yen* and the minimum of 40 *yen*, according to places.

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The Sendai Kahokushimpo.

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VISITORS ARE HEARTILY WELCOMED

The SHIMBI SHOIN

13 Shinsakana-cho, Kyobashi-ku,

TOKYO

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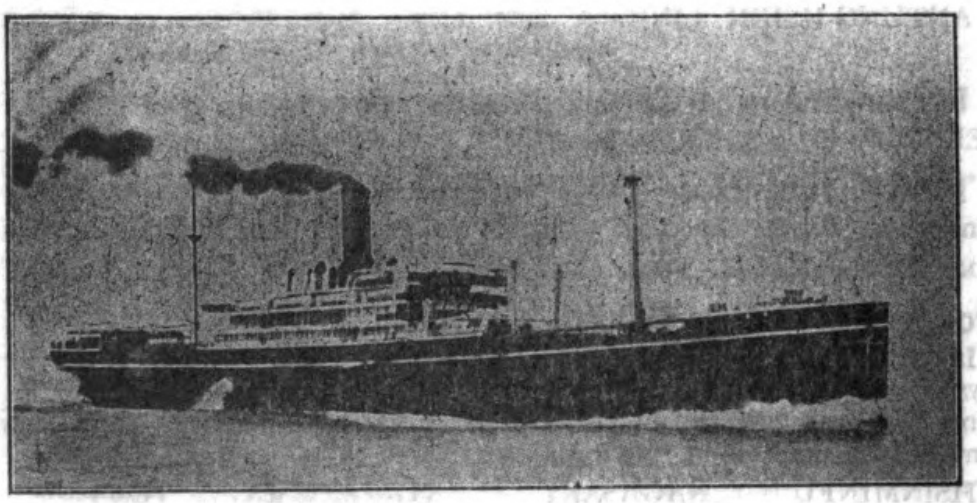

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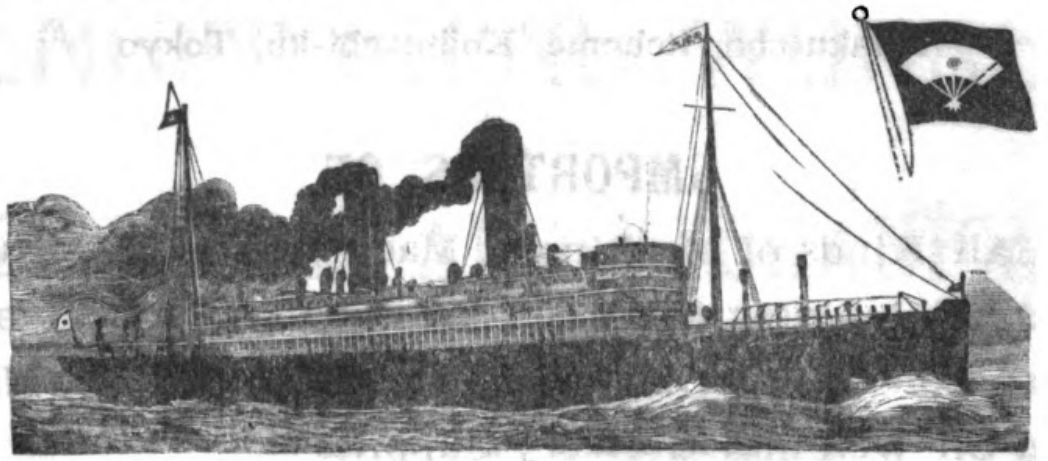

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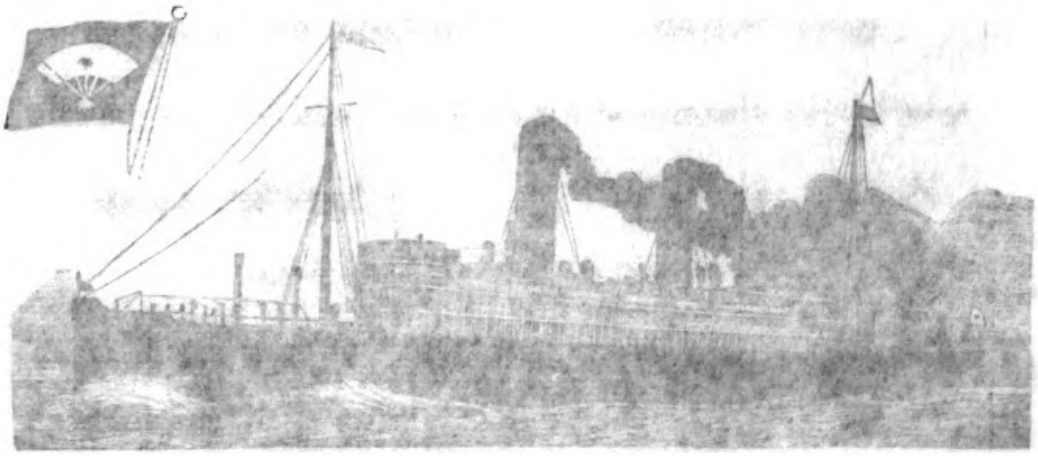

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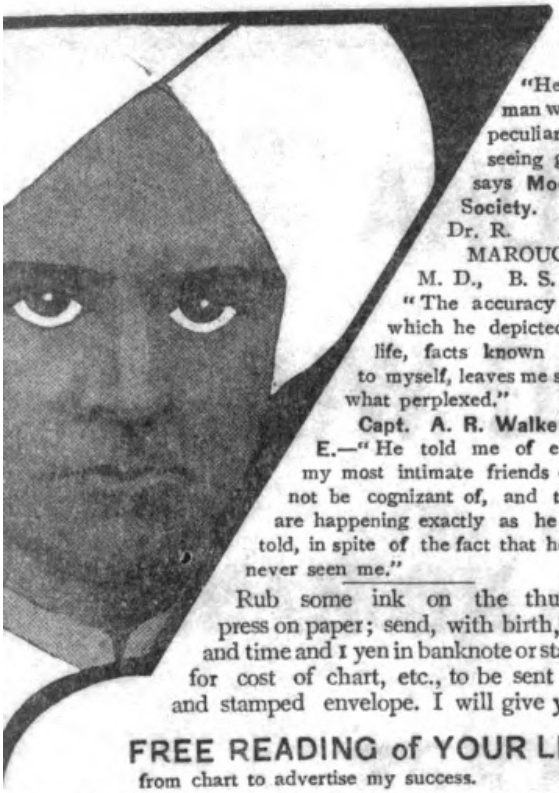

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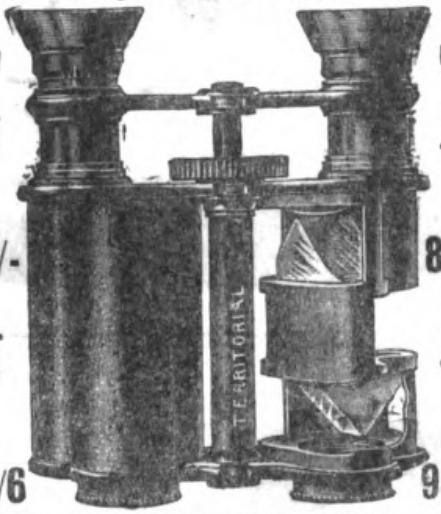

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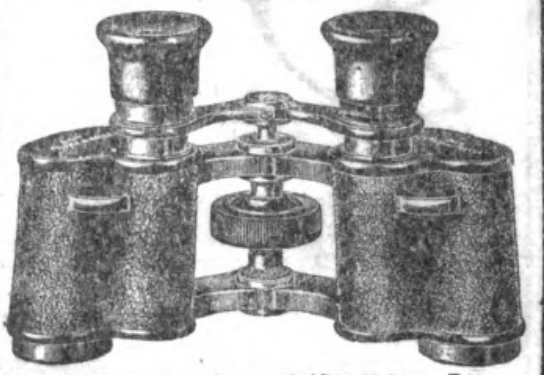

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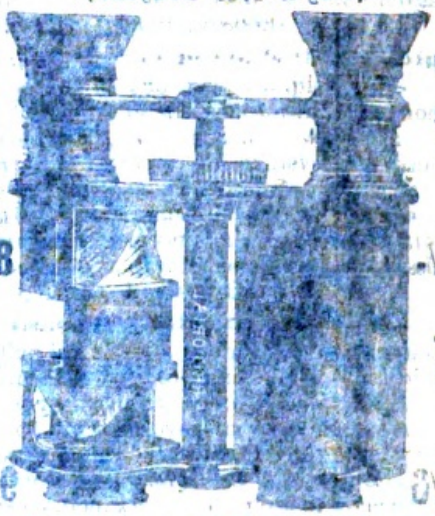

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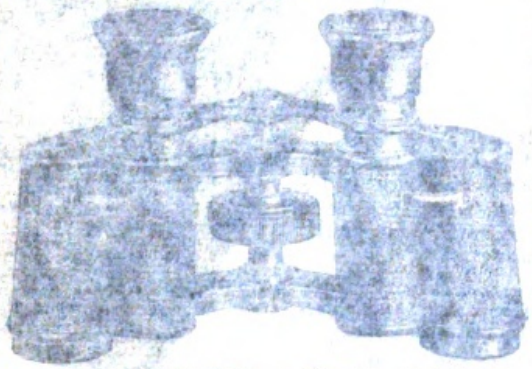

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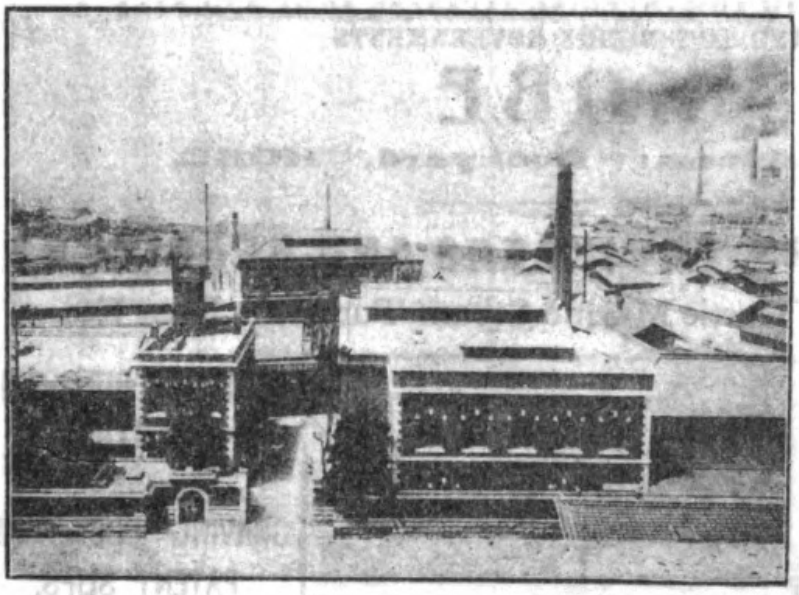
TRADE MARK

MACHINE LEATHER BELTINGS

Exterior View of Works



AND

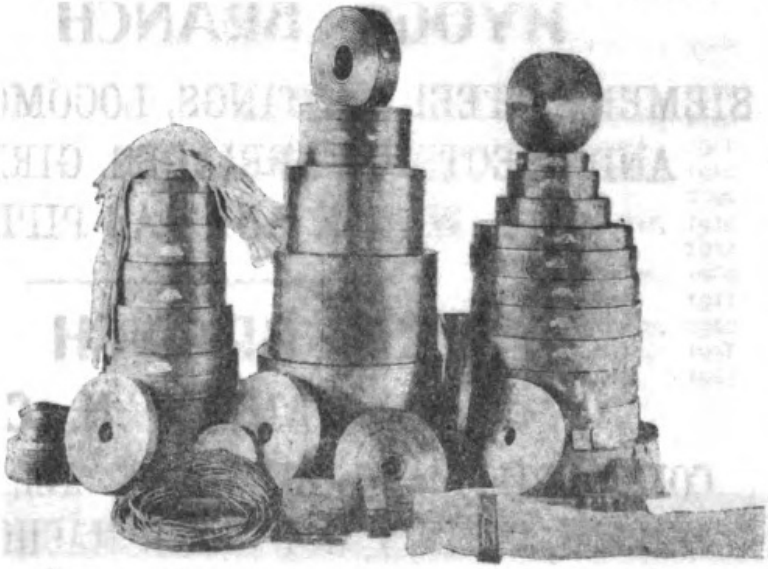
All Other Kinds of Leather for Machinery Purposes, &c.

C. Nitta, Sons & Co.,

NAMBA, OSAKA, JAPAN

TELEPHONE Nos. 748, 768, 786, (West)

TRADE MARK



SINGLE, DOUBLE AND ROUND BELTS, AND LACES.

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TRADE MARK

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CONSTRUCTION AND REPAIR OF ALL KINDS OF VESSELS, BOILERS, ENGINES, AND OTHER MACHINERY UNDERTAKEN

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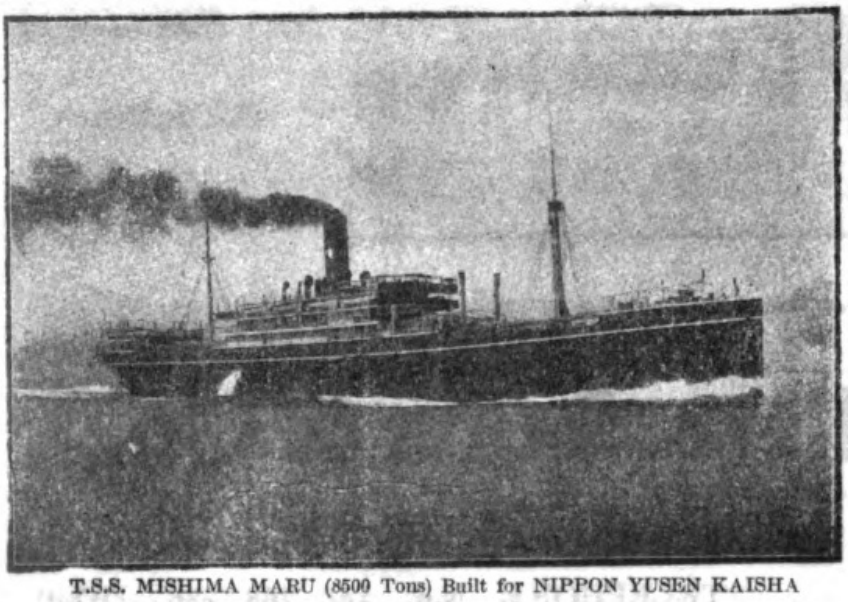

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編輯餘言

ラッカー嬢のいそがしく動かす「タイプライター」の音も何となく春めいて編輯室の一隅に新年が來た。火災などわつた忌々しい四十三年は遠く過ぎ去つて仕舞つて、新年の笑顏が現はれて居る、米の文豪ホーソーンの「新年の神」ではないが、徒に正月許りに望を多く懷く譯には行かぬだろうが、願くば今年こそ本誌も障害なく活動したいと思ふ。

社告

前々號掲載、坪井正五郎博士の「日本帝國の諸種族」と題する論文の英文譯は編輯員の過失にて同博士の校閲を經ず其まゝ掲載せるもの也、されば譯文に於て坪井博士の意に適たざりし點ある可く、並に深く博士へ謝すると共に、讀者へ併せ謝意を表し置くもの也。

外國新刊寄贈雜誌紹介

Art Journal	January,	1911
Architects' & Builders' Journal	,,	
British Empire Review	,,	
Clay Worker	,,	
Current Literature	,,	
Dawn Magazine	,,	
Financial Review of Reviews	,,	
Forum	,,	
Japanese-American Commercial Weekly	,,	
Literary Digest	,,	
Modern Review	,,	
Monthly Summary of Commerce and Finance of the United States	November,	1910
M. A. B	,,	
Monist	January,	1911
Modern Language Teaching	December,	1910
McClure's Magazine	February,	1911
National Magazine	December,	1910
National Review	January,	1911
Nature	December,	1910
Outlook	January,	1911
Open Court	December,	1910
Ostasiatische Lloyd	January,	1911
Pacific Outlook	December,	1910
Popular Mechanics	February,	1911
Punch	January,	1911
Scientific American	,,	

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言論報道

外國新刊雜誌購讀廣報

Art Journal		1911
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Scientific American		

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北清の公使館は殆ど皆焼き払われたのであった。

当時北京に在留していた日本人は、僧侶、婦人、子供を含めて二十四人であったが、義和団の乱が起こるや、これらの人々は、ことごとく公使館に集まって来た。公使館には、各国の公使館員、守備兵、義勇兵、それに居留民などを合わせて、およそ四千人ほどが籠城することになった。

籠城は、六月二十日から始まって、八月十四日に解かれるまで、およそ五十五日間続いたのであるが、その間、日本人は、ことごとく義勇兵に加わって、よく防戦に努めた。

籠城中、日本人の中で、最も目覚ましい働きをしたのは、柴五郎中佐であった。

柴中佐は、籠城の指揮官であった、ジュリアン・マクドナルド公使館付武官補佐官の下で、実際の指揮に当たったのであるが、中佐の指揮ぶりは、実に見事なものであった。

中佐は、籠城の初めから、敵の攻撃の弱点を見抜いて、そこに兵力を集中し、また、敵の攻撃の時期を巧みに察知して、これに対する防御の準備を怠らなかった。

中佐の指揮の下に、日本人義勇兵は、よく奮戦した。

中佐は、また、籠城中の食糧の配給についても、細心の注意を払った。

籠城が長引くにつれて、食糧の不足は、次第に深刻になっていったが、中佐は、食糧の節約を厳しく命じ、また、城内の空地を利用して、野菜を栽培させるなどの工夫をこらした。

中佐の指揮ぶりは、各国の公使館員からも、大いに賞賛された。

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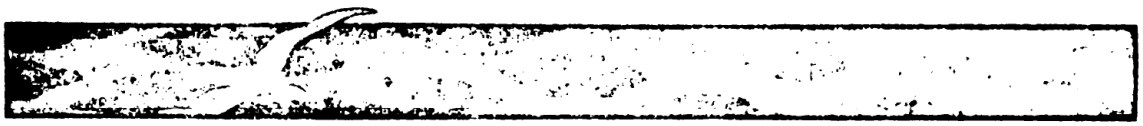

にのみ焦つてる樣が眼に見えるやうだ。

△盧子に云はせれば俳諧と云ふ狹い範圍のみが文學で無いとか、俳諧趣味の進歩したもの即今日の文學とか何とか云ひ譯の理窟はあるのだらう、然かし此頃の「ホトトギス」を把つて見ると雜子扱ひになつてる寫生文の數頁と地方から來た俳句會の報告と許りが昔の面影を存して居るだけで、他の部分には全く外の文學雜誌と異なる特色を見出す事が出來ない、多くの讀者を失つたとの噂があるのも事實らしく思はれる。

△「日本及び日本人」は近來盛に出ると云ふ話だ、從來から存した東洋風の豪傑らしいあの特色を何時までも固守して居るのが、最怜悧なる經營法であつたのだ、近來大分當世風に化して來たが、尙主張す可き所は堂々として主張しやうと云ふ風が見える、是が最多く讀者をひきつけ得た點である、勿論三宅雪嶺博士の人格の影響する所は多大であろう、然かし其許りで雜誌は賣れるもので無い。

△不思議なもので雜誌に一種の鏡が附くと最早賣れない、金港堂發行の諸雜誌を見給へ、陽氣で賑やかである可き少年雜誌までが妙に陰氣で淋しい、だから皆賣れ行きが少いとの話だ、敢へて吝を付ける譯では無いが金港堂發行の單行本迄が左樣だ、金港堂が近來衰へたのも敎科書一件許りに原因するので無いと思ふ。

△新小說も左樣である、全體が何となく陰鬱で活氣に乏しい。一種の鏡が附いて仕舞つたのである、之に反して博文館發行の諸雜誌に至つては皆評もなく花やかで何時もお祭り騷ぎをして居るやうだ、文藝俱樂部が隆盛を極めて居るのに新小說が大分怪しくなりかけたのも此點に原因すると思ふ。

△婦人世界が如何しても女學世界に壓せられて居るのも此故だ。

△活氣が無くとも賣れなくともよいと云ふ雜誌なら知らぬ事、どれもどれも賣るのに氣の毒な程苦心して居られるやうだから一寸申した迄である。

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例の淋しいやうな快感が全身の血液を傳つてめぐるやうな氣がした。私は此感じを詩に作つて見たいと思つた事はよくあるが、出來なかつた。

此頃久しぶりで日比谷の原＝公園を散歩して見た、私達が小櫻倶樂部を組織して、一所懸命に少年の精力を消費するに務めた如く、何々倶樂部と云ひ相な數組の野球團が盛に「ノック」をやつて居た。公園の一隅、常盤樹を背にした日當りのよい椅子には、學生文藝と云ふ雜誌を膝に乘せたまゝ、茫然として深く大地を見入つてる學生を見付けた。

彼等は皆私の前身である。左樣思つたが別に深い感慨が起るでも無く、若し今「ポケット」に最早少し金があれば松本樓で甘い肉を俗く抓喰つて＝私は酒は飲めないから＝歸りに有樂座でも見度いと思ふ自分の欲望が痛切に自分の身を苦めた。

屠蘇の醉

△新年の雜誌界は相變らず賑やかである、各雜誌何れも、盛裝し、紙數を增加し如何にして多く賣らんかに苦心して居るやうだ、中には苦々しい程俗受け一方に傾いて居るのがある。

△雜誌を發行するのに營利的なる可からずなどゝ野暮は云はぬ、何等の保護者のない雜誌が賣れなければ經營して行けぬ位の事は誰にでも明瞭だ、然かし或主張があつて發行した雜誌が、其主張よりも客受け一方を考へる樣になつては其雜誌は墮落である、世間には具眼者も居る、そんな雜誌は却つて多くの讀者を失ふやうな境遇に陷つて舞ふ。

△雜誌「ホトトギス」は子規時代から續いての俳諧雜誌であつた、其時分の同誌には營利的よりも主張の方が盛誌に盛れて心持のよい雜誌であつた此頃の同誌は如何にして多く賣らんかと苦心してる跡許りが歷々として盛誌に現つてる、經營者虛子が營利の點

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離の離婚

何離婚法、なるものが既存の各種相互離婚の中△
ならば異くまでに加加増を数種、ご質離、もん
法律格違らしゃ当なく中、次そるる居ごしか当に
野、となるさう加る的利特にのるを社接を電離△
ある。

一

交当やすと確主其、が離たしう終くつかが既主改
、らも離は離難其はつなに様るへ当をカ一ゼ
の〜まれつ期離に題提ならるめ大決を条婚
難暗律のくら鏡さゃ化律祖ナは「ホイッ」離難△
の能主もの1的利益はに離間の分時其、次つもな

離暗律のくら鏡さゃ化律祖ナは「ホイッ」離難△
の能主もの1的利益はに離間の分時其、次つもな
固の度此ろつやな離らく1ゼ此知に論全が方
ゃ計脇なくしか当ごうさ験〜まくしに知加は
野ら当ごしゃ当なく中、次そるる居ごしか当に
法律格違らしゃ当なく中、次そるる居ごしか当に
ど良〜まくしに加加増を数種、ご質離、もん
何離婚法、なるものが既存の各種相互離婚の中△

（六）

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（正）

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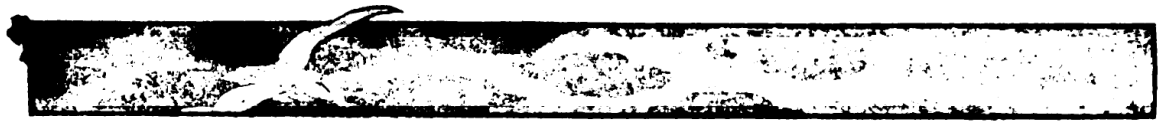

大木だ、之に石を拾つて來ては投げた、幹に當つてもビクともせぬ樹の有樣を見ると妙に氣がいら〳〵して來る。態々遠くの往來迄行つて砂利の薄い片を一度に十五六集めて來ては、無茶苦茶に樹の幹に投げた。

其でも氣が濟まない、大きな聲で怒鳴つて原中の草を踏み荒して仕舞ふ氣で、あばれ散らした。自分で自分のして居る事が無意味な詰らぬことだとは氣が付いては居たが、奈何云ふものかこんな事がして見たかつた。私許りでは無い、皆左樣だつたらしい、そろつて原を荒しては物足りな相に解散して仕舞つた。

丁度中學五年になつた頃、野球仕合で勝つて貰つた賞牌が何等の價値もないものゝやうに思はれるやうになつた、野球も自分でする氣がなくなつて仕舞つた。唯自分と心からうち解けて親密に語り合ふやうな朋友が欲しくつて詮方が無くなつた。よく親しい友を連れ出しては日比谷の原の草の上に寢て樣々な物語をした。學校の包を枕にして、眩しい日光を避ける爲めに帽子を顏に乘せ、仰向きに寢轉んで日が暮れる迄友と語つた。苜蓿の白い花の香が四邊に漂ふて、羽の動かし方が如何にも疲れたらしく蝶が忙し相に徘徊ふのを見ては、暮春の哀愁が身に迫るやうに思はれた。

此時代程異面目に街氣なしに自然と云ふものを觀察した事は無い、小さな苜蓿の花の集りをちぎつて見たり、香も色もない日本純粹の菫＝相撲とり草の花を摘んでは深く見入つた。左樣してこんな小さな草の葉も礫の一片も私の淋しさを誘ふ種であつた。其が何故だと云ふ事は考へた事がない、唯かゝる考へが頭にあると淡い快感を得るので何時とは無しに沈思に耽るやうになつて仕舞つた。

よく夕暮から日比谷の原に來た、澄んだ大空に例の銀杏が誰れ憚らず大手を擴げて居るのが何となく意味があるやうに思はれた。四邊を見ると草の花がはの白く暮れて行く、微かに草の葉摺の音が聞える、

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仲間と小櫻倶樂部と云ふ野球團を造つた、餘り仕合はやつた事が無い、多くは「ノック」許りであるが、自分達が怪しげな手付きで修膳した球（ボール）、中から毛が飛び散つて仕樣のない「ミット」、先端（サキ）の缺けた打棒（バット）などをかつぎ出しては此原へやつて來た。一面に莨菪（タバコ）の葉の柔いのが茂つて居て氣持がよかつた。

少し野球が上手になると學校でも多少知られるやうになつて時々捕手（キヤツチヤー）を仰せつかつた。一度は立敎中學と此原で仕合をした事がある、以前何でも一度勝つて居たので先方から復讐仕合を申込んで來たのだつた、私は左翼手（レフト）あたりに出される筈であつたが、生憎指に負傷して居て出られなかつた、仕合は一點の差で一中が負けて仕舞つた。「最早（もう）野球は明日から止めだ」と憤慨して居た二壘手（セカンド）が、明くる日には平氣で「ノック」をやつて居たなど云ふ滑稽な話もあつた。

夏になると草の茂りが中々烈しい、「ノック」をやつて遉に球を何處かになくして仕舞うと大變だ、代りのない球（ボール）の事だから一同棒（バット）も手袋（ミット）も捨てゝ球（ボール）さがしに從事する、甘（うま）く見當ればよいが見當らぬ時は隨分哀れだ、折角樂んで來た甲斐もなく其まゝ情無として一同退散しなければならないので、皆慎めしい相に茂つた草を見渡した。青々として濶く夏草は風に戰いで薄白い裏を見せ涼しげに身を横へながら我々を嘲るやうにも思はれた。

張り詰めた腕の力も消え失せて仕舞つてやる瀬が無い、其處等の石を拾つて棒（バット）で打つ、氣持よくカンと鳴つて石が飛んで行くのを見て少しは慰められた。代る代る石を打つんで大切な棒が蜂の巢のやうになつて仕舞ふ。其も嫌になると皆で原の中の銀杏に石を當（あて）つこをやり始めたもんだ。

今でも松本樓の近所にあるやうだが、其頃此原中には二本の大銀杏が東西に相對して茂つて居た今のやうに枝を切り取られて居なかつたので、思ふまゝに手を伸した姿が全く巨人のやうで、其昔曲玉（まがたま）、管玉（くだたま）を首に飾つて居た我等の祖先を思ひ出させるやうな

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（三）

原の谷北日

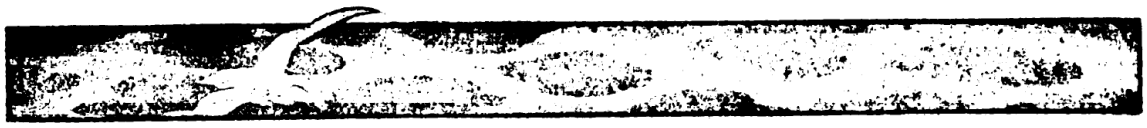
小説

土井晩翠

北條氏が滅ぼされてから今年で丁度十年になる。関東の関ヶ原は、北條氏の旧領地の中心であつた小田原城を中心として、その周囲の山野に、北條氏の一族や家臣の城砦が、星の如く散在してゐた。

それらの城砦の殆どすべては、秀吉の命令によつて、徹底的に破壊されてしまつたが、唯だ小田原城だけは、秀吉の居城として、新たに築かれたのであつた。

秀吉は、天正十八年の七月、小田原城を攻めて、北條氏を滅ぼすと、直ちに、その城を、徳川家康に与へて、自分は、関東の旧領地を、家康に与へて、自分は、関東の旧領地を、家康に与へて、自分は、関東の旧領地を、



統れども此くの如く東京市が近代的に變化する事實は、日本人が大なる事業を企畫し實行し得る才能、勇氣及び敏捷をよく表明するものとして、殊からざる興味を感ぜり。而して日下都技師は謂らく、總て新建築物は目下建築中か設計中なりと雖も、近き將來に完成す可く、市區改正案が全く實行し盡されなば、東京市は外觀、實質共に世界中のすぐれたる都市の一たる可しと。

芳賀博士は西歐文明が如何にして日本に入りしかを語り、久保氏は滿洲の改善に關する重要なる論題を掲げ、該地に對する日本の政策及び方法を說明せり。

又「柔道」卽身體の練磨に關する好題目あり「生糸の製作」「日本に於ける果樹の栽培」「生花の法」等皆同じく日本の事物を知らんとする者に益多し。要するに同誌は好雜誌なり、吾人が憂ふる發行の基礎だに强固ならば思ふに極東の出版界中高位を占むるに足らん。（英國ネイチュアー誌抄譯）

小說

日比谷の原

文學士　藻花生

日比谷の原は、最早嚴めしい鐵柵が設けられて文明的の公園になつて仕舞つたが今から十年前は荒れた原であつた。

私は此日比谷が江戸時代に鍋島侯の邸だつたとか云ふ事は知らない、幕府が倒れてから以後、此原がどんな情態であつたか、其も知らない、私の知つてる日比谷の原は丁度明治廿七八年の日清戰爭時代からである。日本國中が支那に對する敵愾心で湧き返つて居る時分、日比谷には多くの馬小屋が出來た、汗染みた服を着た兵士が毎日、裸馬に乘つて人形のやうに練り歩いてるのを珍し相に小學校友達と見に來た事がある。

其中に馬小屋は何時の間にか消えて仕舞つて、草原になつた、私は直ぐ側の第一中學に通ひ出した。其頃の私は野球熱に浮されて居て、近所に住んで居た

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外人の見たる本誌

日本に於ける泰西教育の偉大なる發展は自ら種々なる新聞雜誌の增刊を促せり。然かも多くは文學に科學に又哲學に卑俗ならざる性質のものたり。「ジャパン、マガジーン」は近刊物の一にして編輯者は歐洲人の如くなれど、記者は殆皆日本人なるが如し。最近落手したる十一月號は讀む可き材料を巧に排置しあり、同時に日本を知れる者に對し大なる興味を與ふるものなりとす。

卷頭には鳥居、卽あらゆる神社の入口に見出さるゝ特有の美しき門に就ての話あり、かゝる方面に於て吾人の見たる最良の材料と云ふ可く又日本に於ける最適切なる例を插繪となしあるを見る。

東京高等工業學校長手島精一氏は氏の學校に於ける設備と事業に就て興味豐かなる記事を揭げたり、思ふに英國に於ける斯業者に多大の利益を以て讀まるるならん。專門の學科に附加するに倫理科を以てしたるは注目す可き事なり、手島氏は云ふ、職業に從事する者が自己の道德觀念に確たる基礎なくんば自己の名譽を營利的の目的と交換し、爲めに專門技師たる信用をも墜落せしむるならん、故に該校の主たる敎育方針は一面に於て人物の修養をなすと共に、一面に於て工業を實習せしむるなりと。

手島氏は先頃まで日英博覽會の用事にて倫敦に滯在し居たれば、疑もなく讀者の或者は氏を知り、彼の學校及び日本の他の學校の出品を賞贊せしなる可し。政治家として又文章家として有名なる金子子爵の米國政治家に關する追想談あり、米國と極東間に起れる諸問題に興味ある側面觀をなせるものと云ふ可し。東京市技師日下部辨次郎氏の「新東京」あり、古き東京を知れる者には殆認識し得ざる程市街に起れる變化を巧に說明せるものなり、然かれども勿論此變化は外見程は甚しきものにあらざる可し、蓋木（ウッド）の都市の再築は倫敦、伯林の如き石の都市の再築に比し絕大なる事業とは思はれざれば也。

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在米日本人の現況

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浮世畫家の泰斗葛飾北齋

ジオラマ

大寫掛所

東京　京橋

電話　京橋　三七

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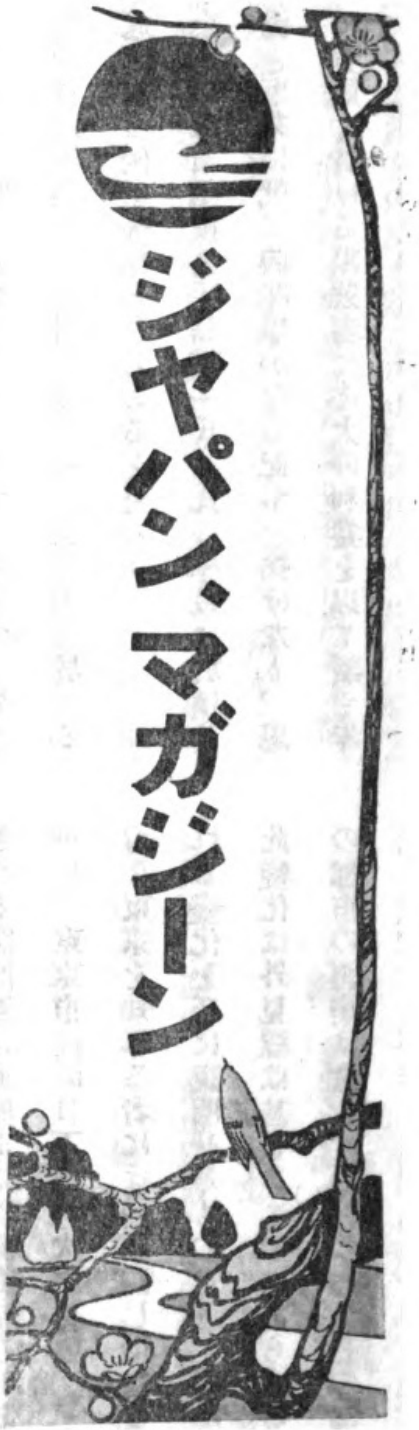
ジヤパン、マガジーン



第壹卷
第九號

迎春の辭

本誌は茲に第二回の春を迎ふ。顧れば昨歳の二月、呱々の聲を擧げてより本誌は着々改善發展をなすに怠らず記事の精選は用紙印刷の精巧と相まつて聊我が國雜誌界の爲めに盡せる所ありしを、吾人は信じて疑はざるなり。

而して客年に於ける本社は、內部の改革に次ぐに烏有の災害あり、天の本誌を苦しむる事一再に止まらざるものあり。然かも其苦境に在つて本社は益活動し、記事は愈々正確に插繪は愈鮮明に、且其裡を飾るに幾多の興趣を以てし、以て本誌の行く可き途を進まんと欲す。

夫れ本誌の目的は日本百般の事物を遺憾なく世界に紹介せんとするに在り。其目的の遠大にして成功の困難なるは言を俟たざる所、前途尙幾多の障碍あらむ。こは固より本誌の豫期せる所、願くば顯晦する岩礁を破つて洋々たる春の海に出でん。

聊所感を記して迎春の辭とす。

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見よ

次號英文欄の主なる記事

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珍奇なる薩摩の風物

日本の學生窟（ラチンクヲーター）なる神田

浮世畫家の泰斗葛飾北齋

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明治四十四年一月二十日發行
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發行所　ジヤパン、マガジーン社
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田舎なる週生堂の本日

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THE JAPAN MAGAZINE

VOLUME ONE FEBRUARY 1911 NUMBER TEN

THE IMPERIAL UNIVERSITY

IN an extensive compound in Hongo ward, in the northwestern part of the city of Tokyo, where once were the palace and gardens of one of the greatest feudal lords of Japan, Mayeda, *daimyo* of the provinces of Kaga, Noto and Etchu, and scion of the Mayeda family, stand the the buildings of the Imperial University, the pride of Meiji, the era of enlightenment. The germ of this splendid institution sprung into existence during the regime of the last Tokugawa *Shogun*, when, in 1856, the *Bansho Shirabesho*, or 'place for investigating barbarian learning' was established, with its branches of law, science and literature, and which became successively the *Kaiseijo*, the *Daigaku Nanko*, the *Nanko*, and finally, in 1874, the *Kaiseigakko*. Almost at the same time what became its medical department, *Seiyo Igakujo*, or School of Western Medical Science, was founded by the Tokugawa Government, which in the second year of Meiji was renamed *Daigaku Toko*, or Eastern University, and again two years later, when placed under the control of the Department of Education, *Tokyo Igaku*, which was incorporated with the *Kaiseigakko* in 1877, and known as the *Tokyo Daigakko*, Tokyo University.

PRESIDENT HAMAO

The other two branches which were organized independently some years before the Imperial University Edict which brought them all under one control, were the Engineering College, first called *Kogaku Ryo* (1872), then *Kobu Daigakko* (1877), and the Agricultural and Dendrological College, which originated in a training farm which later became a school, the *Tokyo Nogakko*.

In 1886, the Tokyo University and the Engineering College became one great seat of learning, by Imperial Edict, and received the name of Imperial University, which, in 1890 absorbed the Agricultural and Dendrological College, thus broadening its scope. The late Hiromoto Watanabe, at that time governor of Tokyo Prefecture, was appointed president of the new University, which post he filled until 1890,

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The other two branches which were organized in 1873 years before the Imperial University which brought all under one control, were the Engineering College, first called Kobusho Agyo Gakko (1872), then Kobu Daigakko (1877), and the Agricultural and Dendrological College, which originated in a training farm which later became a school, the Tokyo Nogyo Gakko.

In 1886, the Tokyo University and the Engineering College became one great seat of learning, by Imperial Edict, and received the name of Imperial University, which in 1897 absorbed the Agricultural and Dendrological College. In December of the same year the Hirotsu Nitobe, at that time governor of Tokyo Prefecture, was appointed president of the new University, which post he filled until 1899,

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ARAMON, OR RED GATE, IMPERIAL UNIVERSITY

when Dr. Hiroyuki Kato, succeeded him, served three years, and was followed by Dr. Arata Hamao, then Director of Bureau of Technical Education, of the Department of Education, and formerly president of Kaisei-gakko, who has remained to the present time. Each of these eminent men of profound scholarly attainments, has rendered conspicuous service ever since the organization of the Imperial University.

Besides a president, who must be of chokunin rank, it has the following officials: two special secretaries, one special commissioner, two superintendents of students, one librarian, all of sonin rank, a dean for each branch, a hospital director and a director of astronomical observations. One hundred thirty professors of chokunin or sonin rank constitute the various faculties, with seventy-four assistant professors of sonin rank, and one hundred forty-seven of hannin rank. The deans, directors and the librarian are appointed from among the professors by the Minister of Education, but are under the control of the president of the institution.

The same regulations are common to the various branches of the University; the term of ten months is divided into three periods; from September eleven, the opening date, to December twenty-four; from January eight to March thirty-one; and from April eight to July ten; there are eleven National holidays, and Sunday is made a day of rest.

The University was formerly maintained by an appropriation from the Government under the control of the Department of Education, but on March twenty-three, 1907, a Special Account Law was made and a subsidy of 1,300,000 yen granted, placing the finances of the University on an entirely independent footing.

To be admitted, students must be graduates from the university preparatory course of higher schools, and if necessary, as is sometimes the case when the departments are crowded beyond the capacity for all applicants, stand a competitive examination, admission being granted in the order of highest grades so obtained, to the limit of the department, and those excluded thereby are given precedence if applying again the first of the following year. Students who excel in their work and whose conduct is exemplary, are selected by the deans for special honors, and are publicly acknowledged and made exempt from fees for the current year; but if later proving unworthy by misconduct or lack of application, or by serious illness, prevents

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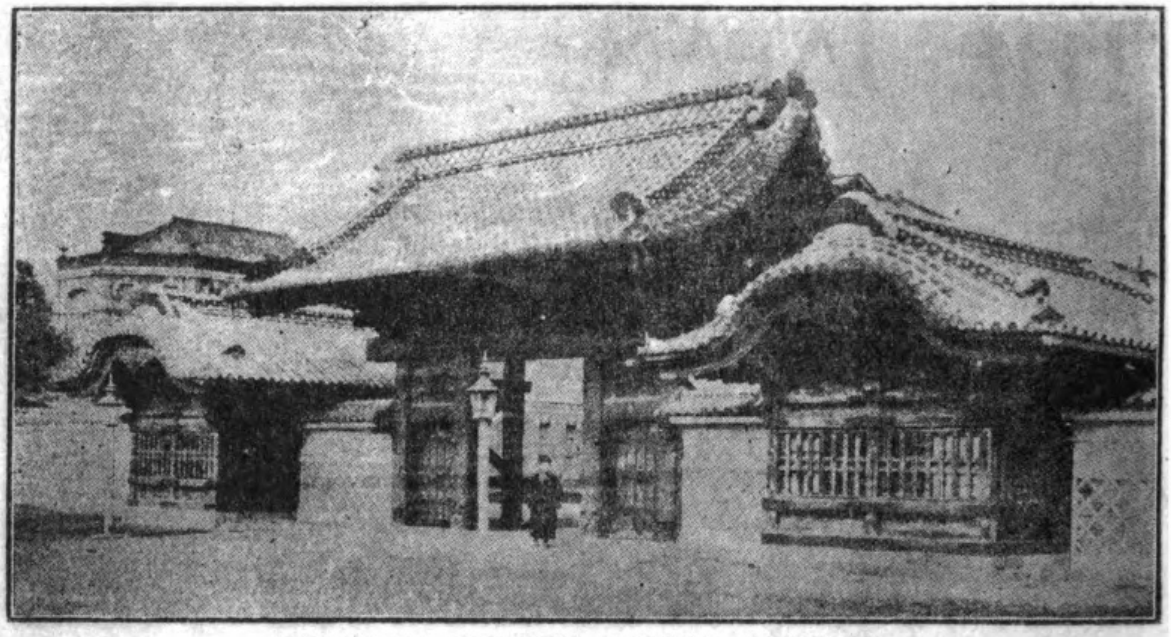

AKAMON, OR RED GATE, IMPERIAL UNIVERSITY

when Dr. Hiroyuki Kato, succeeded him, served three years, and was followed by Dr. Arata Hamao, then Director of Bureau of Technical Education, of the Department of Education, and formerly president of *Kaiseigakko*, who has remained to the present time. Each of these eminent men of profound scholarly attainments, has rendered conspicuous service ever since the organization of the Imperial University.

Besides a president, who must be of *chokunin* rank, it has the following officials: two special secretaries, one special commissioner, two superintendents of students, one librarian, all of *sonin* rank, a dean for each branch, a hospital director and a director of astronomical observations. One hundred thirty professors of *chokunin* or *sonin* rank constitute the various faculties, with seventy-four assistant professors of *sonin* rank, and one hundred forty-seven of *hannin* rank. The deans, directors and the librarian are appointed from among the professors by the Minister of Education, but are under the control of the president of the institution.

The same regulations are common to the various branches of the University; the term of ten months is divided into three periods: from September eleven, the opening date, to December twenty-four; from January eight to March thirty-one; and from April eight to July ten; there are eleven National holidays, and Sunday is made a day of rest.

The University was formerly maintained by an appropriation from the Government under the control of the Department of Education, but on March twenty-three, 1907, a Special Account Law was made and a subsidy of 1,300,000 *yen* granted, placing the finances of the University on an entirely independent footing.

To be admitted, students must be graduates from the university preparatory course of higher schools, and if necessary, as is sometimes the case when the departments are crowded beyond the capacity for all applicants, stand a competitive examination, admission being granted in the order of highest grades so obtained, to the limit of the department, and those excluded thereby are given precedence if applying again the first of the following year. Students who excel in their work and whose conduct is exemplary, are selected by the deans for special honors, and are publicly acknowledged and made exempt from fees for the current year; but if later proving unworthy by misconduct or lack of application, or if serious illness prevents

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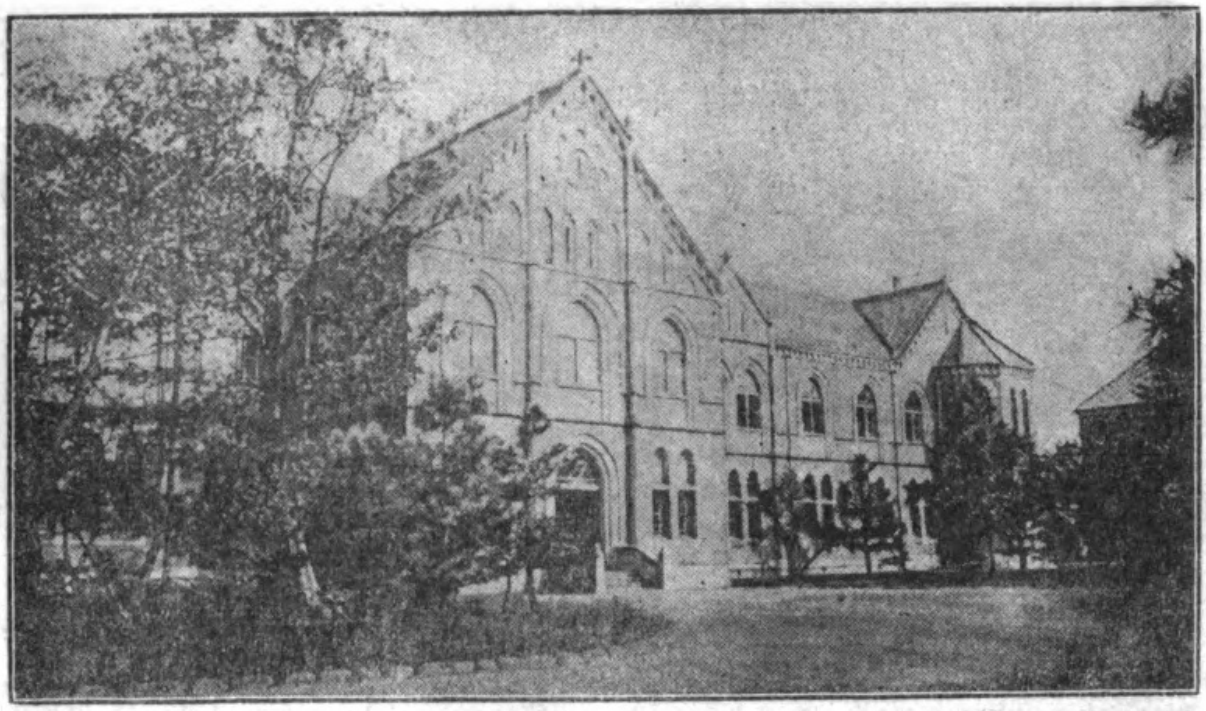

COLLEGE OF LAW AND LITERATURE

progress, one may be dropped from the roll of honor. A pupil is punished for neglect of study or bad behavior by reprimand, suspension or expulsion by order of the president through the dean of the faculty of the branch where he is a student. The yearly tuition is $17.50.

Nearly three hundred acres are employed for the various branches of the Imperial University, one hundred twenty-three of which are in the city of Tokyo; eighty-three acres of the University grounds proper and forty acres in the Botanical Gardens attached to the College of Science, located in Koishikawa ward. The Agricultural and Dendrological department occupies one hundred fifty acres in Tabata, suburb of Tokyo.

The University grounds and the Botanical Gardens are both show places of the city; the former having once been the estate of Marquis Mayeda, embraces a lovely landscape garden, with a splendid pond spreading over an acre and a half, filled with huge scarlet carp and gold fish; with a picturesque pine clad islet, and surrounding hills whose trees and stones, arranged in true Japanese fashion present an artistic effect, enhanced by a single remnant of the palace of the great *daimyo*, the *Goten*, a pavilion in native architecture, which overlooks the lake from one of the hills, where he was wont to rest when he strolled in this charming place. During the Tokugawa Shogunate, the Botanical Gardens were planted with medicinal herbs and shrubs, at that time almost the only remedies used, according to the Chinese system, and these were for the personal use of the *shogun*; the eighth, Yoshinume, having paid great attention to their cultivation. Large hot houses contain an endless variety of plants, and there are trees, and shrubs to delight any enthusiast in nature study, a large lotus pond, and a bamboo grove of many different kinds, tossing their plumy heads, and beating their straight stems together like castanets; also the highland flora.

The College of Medicine embraces a large group of buildings, mostly two-storied brick structures consisting of lecture halls, hospitals, class rooms and separate departments for various branches of medical science. There are two courses of instruction, medicine and pharmacy, requiring four and three years respectively to complete. Its faculty numbers twenty-seven

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UNIVERSITY OF IOWA

COLLEGE OF ENGINEERING

Japanese professors, ninety-three assistant professors, ninety-four lecturers and one dean, besides several co-operating foreign physicians. Dr. Eijkman, Dr. Scheube, who achieved brilliant success in his work in this College, was made an honorary professor for his earnest labors, especially in dispensing knowledge of the treatment of internal diseases. He was the Court physician and a favorite with the Crown Prince. The College further expressed its appreciation of Dr. Beale by placing a bust of him in its lecture hall.

There are seven hundred students in the College of Medicine, among whom are a Russian, an Indian and a Chinese. Of the graduates, one hundred seventy-two fill educational posts in Government medical schools in the provinces; six hundred thirty-eight are on the staff of Government hospitals; three hundred forty-nine are practicing physicians; fifty-nine are studying abroad and one hundred forty-six are pursuing the post graduate courses.

The College of Law and Literature occupy the same main building facing the middle entrance. It has numerous separate lecture halls and class rooms, equipped with modern conveniences and arrangements, with capacities for from fifty to three hundred students.

There are four courses open to the law students: Jurisprudence (English, German and French law); Political Economy and Statistics; Political Science; and Commerce; four years being required for each. Dr. Yatsuka Hozumi is the dean, with twenty-eight native professors, six assistant professors, six lecturers and two foreign professors: Henry T. Terry, English law; Rudolf H. Lourholm, German law; and Louis Bridel, French law.

The late Prof. Gustave Boissonade, who in former years rendered great service to Japan by compiling the draft of codes which forms the basis of those now in force, is gratefully remembered, not only by the College of Law, of which he was made an honorary professor, but by the whole nation.

The College of Literature offers courses in philosophy (Chinese, Hindu, psychology, logic, ethics, theology, æsthetics, pedagogy and sociology), history (national, Oriental and Occidental), and literature (national, Chinese, Hindu, English, German, French and philology).

Eighteen native professors, fifteen assistant professors, forty lecturers, with Prof. Kumazo Tsuboi as dean; and John Lawrence, professor of literature, Rev. Arthur Lloyd, lecturer on literature, John T. Swift, teacher of composition and grammar, all in English; Professors Dr. Ikeda and C. Nosu in the chairs of French and Italian respectively; Karl Adolf Florenz, conferred with the degree of Ph. D. by the University, in consideration of his deep learning and extensive knowledge, [illegible]

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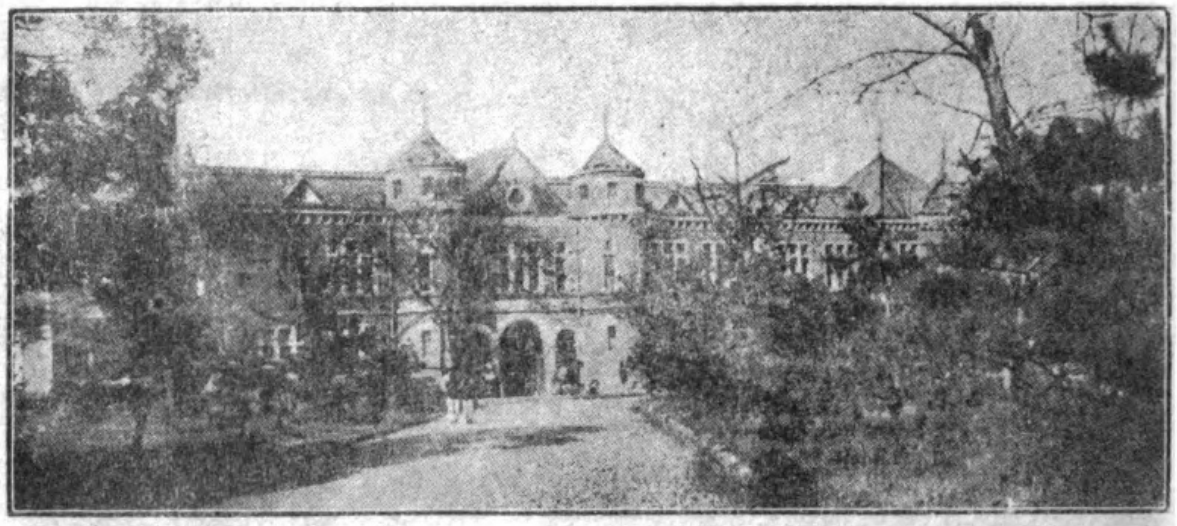

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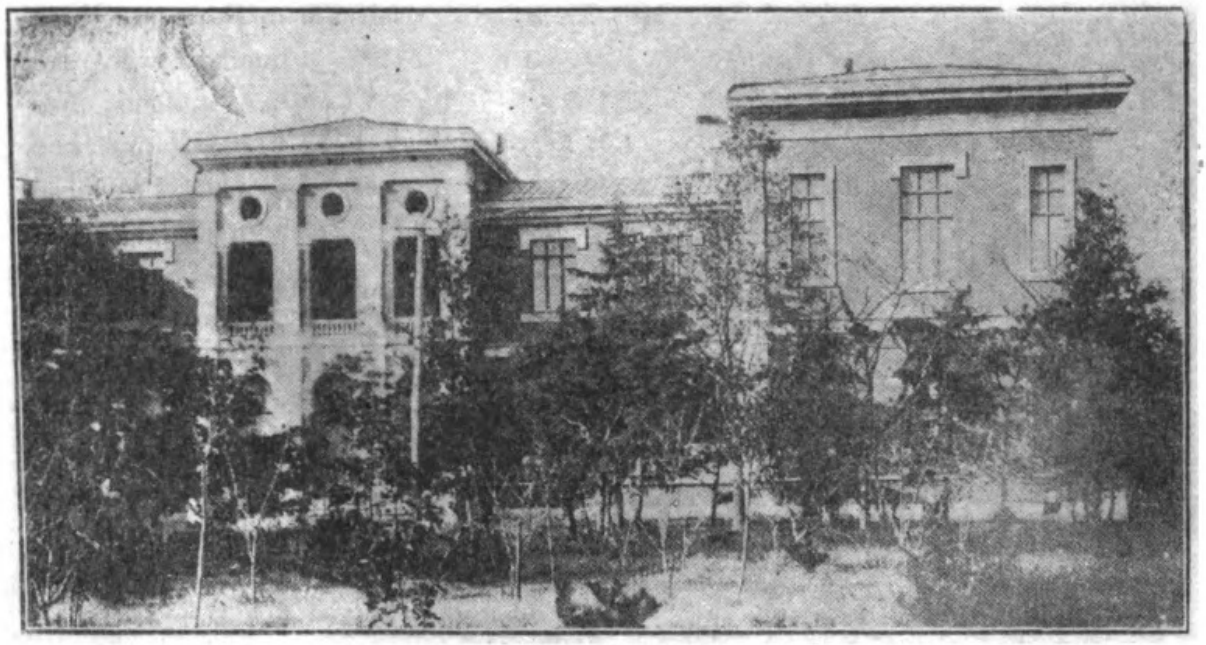

COLLEGE OF SCIENCE

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Basil Hall Chamberlain, who has spent the greater part of his life in Japan as professor at the University, and who is an accepted authority on Japanese philology and the author of many well-known books on Japan, is an honorary professor.

Perhaps the most beloved and admired by his pupils, through never having been conferred with an honorary professorship, was the late Lafcadio Hearn (Yakumo Koizumi, as he became a naturalized citizen), whose valuable services to the University as lecturer on English literature, and his poetical, literary genius, merit any honor in the power of the University to bestow.

There are three hundred seventy-one students in this department, among whom are three Chinese and one Russian, six Chinese in the elective course and one American in the post graduate course. Of the graduates, nine hundred forty-one are engaged in teaching, mostly in middle schools, and one hundred one have taken the post graduate course.

Four large brick buildings and several smaller ones, accommodate the College of Science, whose course may be completed in three years, and embraces the following: mathematics, astronomy, theoretical and experimental natural philosophy, chemistry, zoology, botany, geology and mineralogy. Connected with it are a marine laboratory, the Botanical Gardens and the astronomical observatory. Its dean is Dr. Joji Sakurai, with a faculty of twenty-four professors, nine assistant professors and eleven lecturers. Dr. Edward Divers is an honorary professor.

Three hundred thirty-five of the graduates are teachers, eighty-one are serving as experts in Government offices, and forty-one are taking the post graduate course.

The main edifice of the College of Engineering presents an attractive and substantial appearance, and near by are a number of other buildings devoted to laboratories, et cetera. This department was opened in 1876, at the suggestion of the late Prince Ito.

The course in engineering includes architecture and shipbuilding; civil, mechanical and electrical engineering; chemistry, explosives, and metalurgy; it requires three years to be completed.

The dean of the faculty is Dr. Wataru Watanabe, and there are twenty-seven native professors, thirty-two assistant professors and one foreign professor, Bryol Pulvis, instructor in naval architecture.

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UNIVERSITY OF IOWA

IMPERIAL UNIVERSITY, KYOTO.

Dr. Henry Dyer, who came to Japan to be one head of the Engineering College when it was first opened, and who did such worthy work as a pioneer in training Japanese youths in this science, has always been most highly esteemed, and together with his colleagues, Dr. John Milne, noted in seismology, and Josiah Conder, an eminent architect, was made an honorary professor of the College of Engineering.

One hundred seventy-five graduates have become teachers, seven hundred eighty-eight are engaged as technical experts by the Government, nine hundred are employed by firms and seventy-two are now in the post graduate course.

The College of Agriculture and Dendrology is the only department which provides dormitories for its students, the reason being its distance from available lodgings or boarding houses. Agriculture, agricultural chemistry, dendrology and veterinary science constitute the course of study to which three years must be devote .

Kokichi Mitani, doctor of science, is dean of a faculty of twenty-three professors and ten lecturers. Two foreigners, Oscar Kenrad and Johannes Rudowitch Janson, have been made honorary professors

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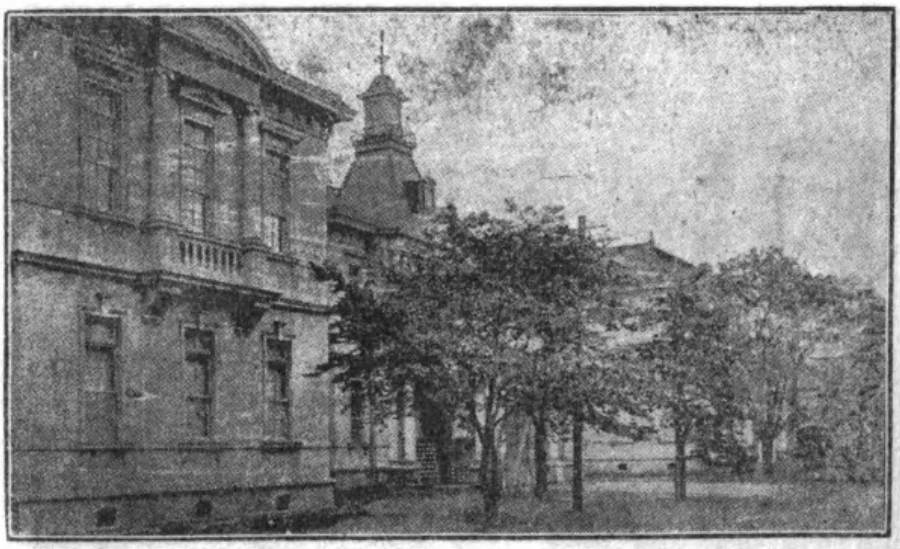

MEDICAL COLLEGE, OUT PATIENTS DEPARTMENT

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Naokichi Matsui, doctor of science, is dean of a faculty of twenty-three professors and ten lecturers. Two foreigners, Oscar Kernel and Johanes Rudowitch Janson, have been made honorary professors.

There are three hundred twelve native students, five Chinese and one Korean. Provincial agricultural schools employ as teachers one hundred eighty-five of the graduates, the Government employs three hundred seventy-nine as experts and forty-one veterinary surgeons, and forty-seven remain in the post graduate course.

There are some six thousand students in all, nearly a thousand being in the post graduate course. The average age for graduating from the University course is twenty-five years. There have been 1,647 graduates from the College of Medicine; 3,375 from the College of Law; 1,292 from the College of Literature; 588 from the College of Science; 2,323 from the College of Engineering, and 909 from the

IMPERIAL UNIVERSITY CLUB

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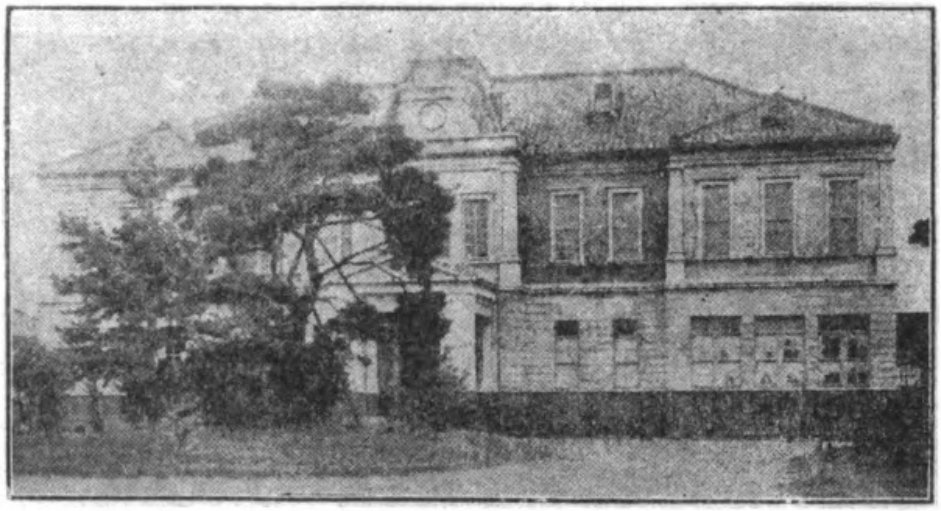
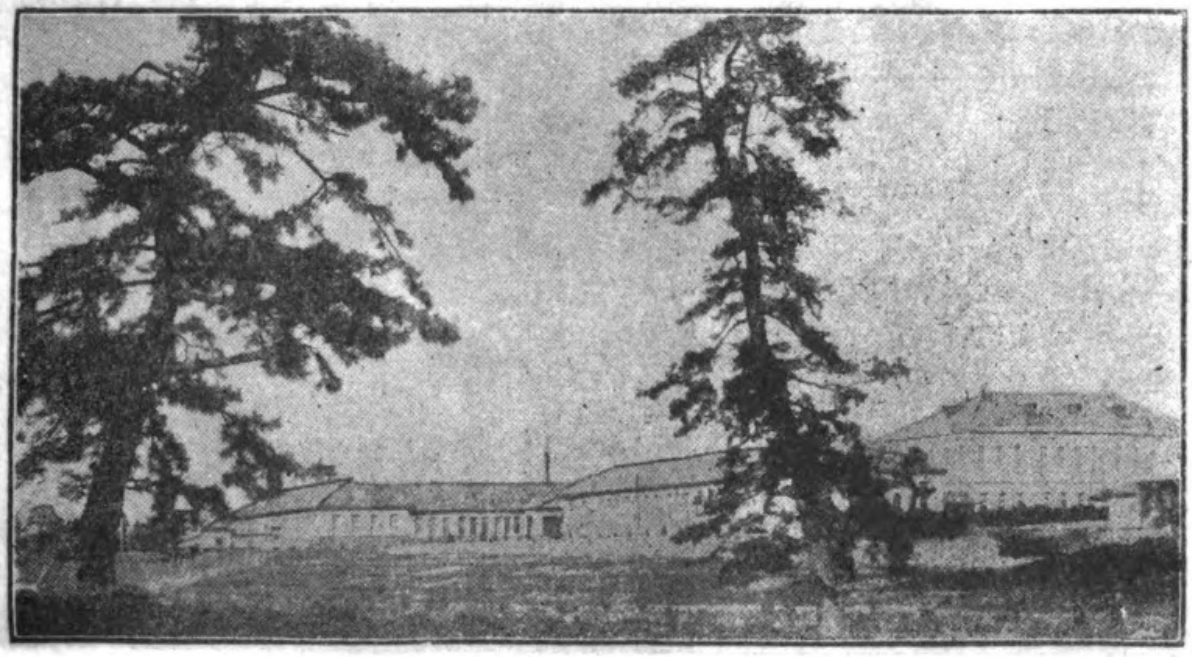


AGRICULTURAL HALL

Physical training receives full attention and besides instruction in fencing and *jujutsu*, the students indulge in many athletic sports, such as rowing, swimming and tennis, but neither base ball nor foot ball is played. The athletic feature of the year is the April Regatta on the Sumida River. The Crown Prince usually attends, and thousands of students from all schools, as well as the general public, enjoy watching the sport; it being held in the cherry blossom season, the trees are clouds of pink, and with myriad flags and pennants waving in the air, hundreds of young girls in brilliant *kimono* and the élite of the capital gathered on the Sumida banks, it is a scene not to be forgotten.

The Imperial University is the object of much veneration among Japanese young men, their first ambition being to be able to enter; but of the yearly number of applicants, only ten per cent. can be admitted, the surplus going to the private universities. It is an established fact that those admitted and trained in the Imperial University are superior both in capacity and learning, the select of the nation's youth, and there continues a demand for these graduates in the various professions and vocations.



AGRICULTURAL COLLEGE BUILDINGS

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AKOA HOKUSAI'S COLOR PRINT SERIES "ONE HUNDRED POEMS"

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FROM HOKUSAI'S COLOR PRINT SERIES, "ONE HUNDRED POEMS"

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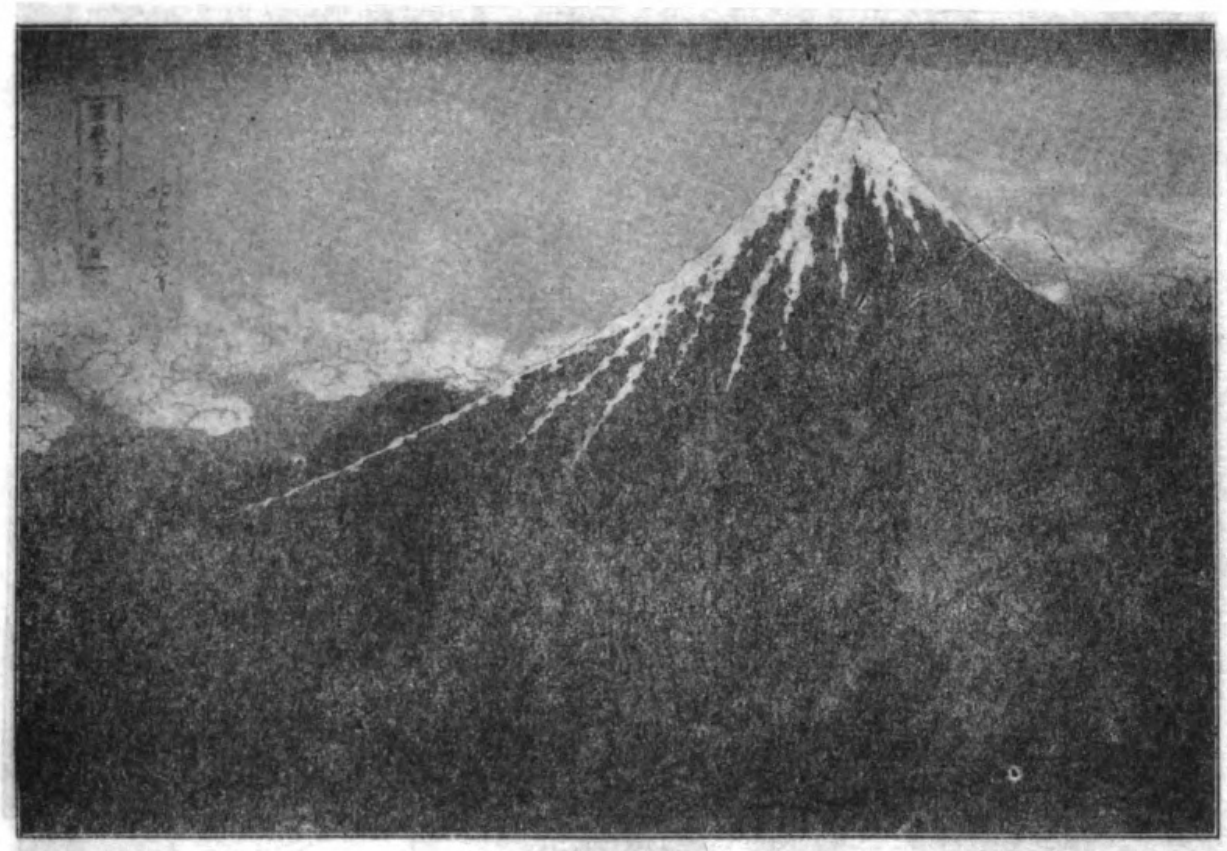

MT. FUJI IN LIGHTNING

HOKUSAI

By RENE T. DE QUELIN

WHAT trifling incidents often turn the tide of our lives! This was the case with Hokusai when Shunko, a brother pupil at Shunsho's, tore to pieces a poster which Hokusai had made for a picture dealer. In his own words we read, "If Shunko had not insulted me, I should never have become a great draughtsman." The occurence was the turning point of his life; for, tersely expelled from the workshop of Katsukawa Shunsho, at that time the popular painter for color prints of the Ukiyoye school, he was spurred to more earnest work, through pique if nothing more. This was about 1779, and he had only been with that master a short time, but had grasped all his methods, and sought to evolve new ones; hence his expulsion.

Previous to this, he had spent four or five years as an apprentice to a wood engraver, having entered at the age of thirteen or fourteen, and knowledge and practise gained during that period undoubtedly gave him a solid foundation for his life work as an artist for color printing.

He was born October 1760, in Hongo, one of the quarters of old Yedo, now Tokyo, of lowly parents, his father being a maker of mirrors, by name, Nakamura Hachiyemon; but another artisan, Kawamura Ichiroyemon, adopted him. Being the firstborn, he was named accordingly, Tokitaro. He claimed to have descended on his mother's side, from one of Kira's retainers who lost his life defending his lord from the renowned Forty-seven Ronin.

Hokusai died May 1849, in the same part of the city in which he first saw the light, and though the funeral cortege was

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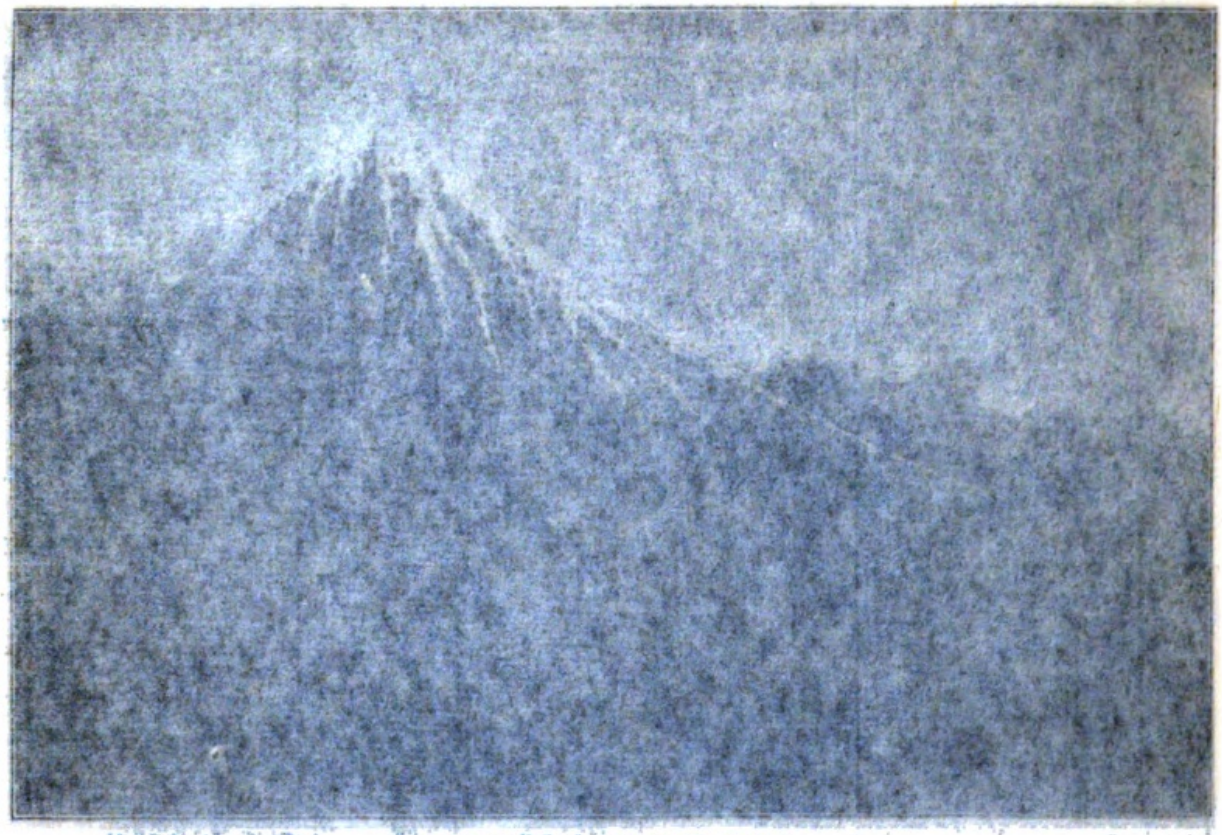

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THE WAVE

simple and bereft of the elaborate and spectacular, customary with Japanese funerals, many prominent daimyo, together with their retainers, and a host of loving pupils and friends, of whom he had many, silently paid their last respects to this famous artist and superbly sincere and honest man.

His tombstone, to be seen within the precincts of Sekiyoji, a Buddhist monastery, is inscribed with a Buddhist name, Shinshi, which he received at his death, meaning, 'man of sincerity.' It also says, "Tomb of Gwakyo Koljin Manji, of the family of Sawamura, Hokusai, from the province of Shimosa; famous artist, honest man," together with the many other names by which he was popularly known; also a poem. It is not a spot where rests any prominent or noted character except himself, but the resting place of tradesmen and artisans, the people of his own heart and make-up, and to whom he had looked for recognition and patronage in his life work.

The Japanese connoisseurs' standard of Hokusai's work has always seemed unfair to Occidentals, for he is placed second rank by his own countrymen simply because he confined his work to the portrayal of types and the life of the lower classes and to a more realistic rendering of nature, than the Chinese classical school would allow. They admit he was a marvelous draughtsman, but lacking, from their high poetical standpoint, that refinement of soul so deeply impregnated in the heart of the Japanese nobleman.

Irrespective of his subjects, which with-al had a wide range, for he revelled in all that moved, and in all that appeared stately and grand in nature, Hokusai was a giant draughtsman, and from a clump of trees to the all inspiring Fuji-no-yama, nothing escaped him. His ardor, earnestness, perseverance and indefatigable industry are almost incomprehensible in one human being, so great and numerous were his productions. A glimpse of his nature is shown in his dying words, "If Fate had but given me five more years, I could have become a great artist."

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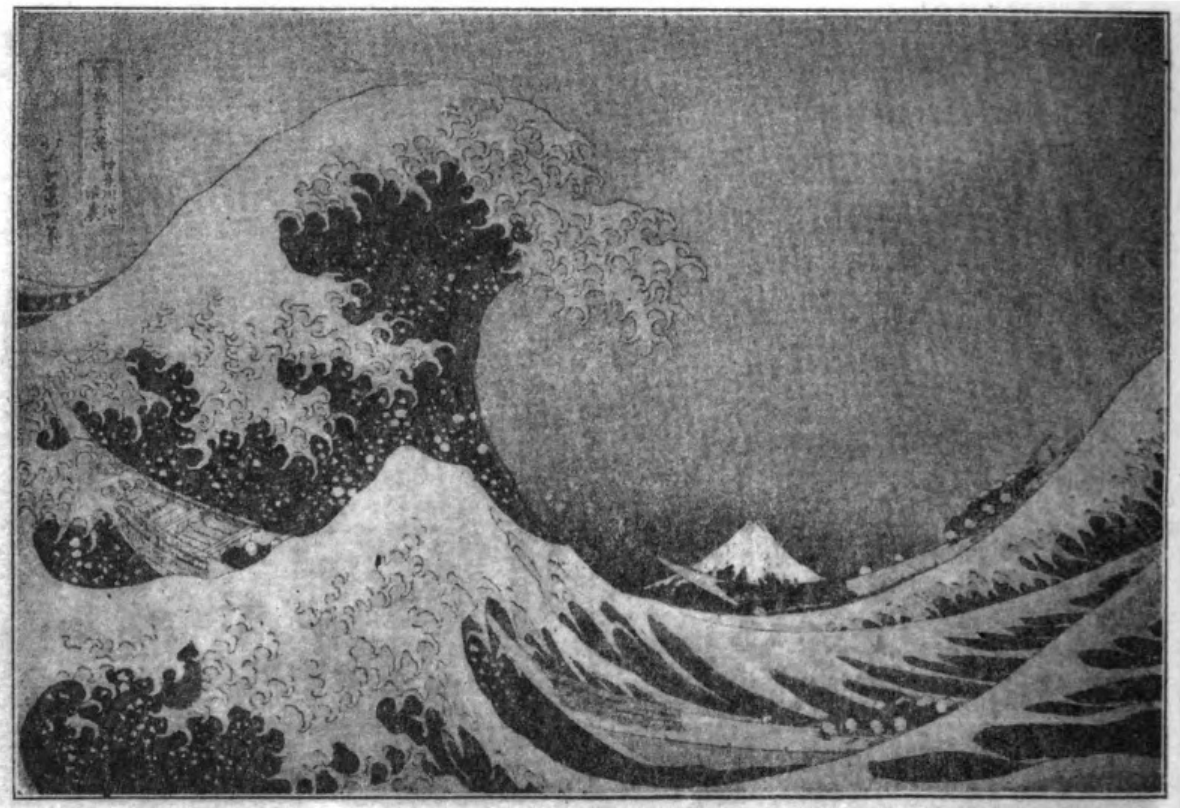

THE WAVE

simple and bereft of the elaborate and spectacular, customary with Japanese funerals, many prominent *daimyo*, together with their retainers, and a host of loving pupils and friends, of whom he had many, silently paid their last respects to this famous artist and superbly sincere and honest man.

His tombstone, to be seen within the precincts of Sekiyoji, a Buddhist monastery, is inscribed with a Buddhist name, Shinshi, which he received at his death, meaning, 'man of sincerity.' It also says, "Tomb of Gwakyo Rojin Manji, of the family of Sawamura, Hokusai, from the province of Shimosa; famous artist, honest man," together with the many other names by which he was popularly known; also a poem. It is not a spot where rests any prominent or noted character except himself, but the resting place of tradesmen and artisans, the people of his own heart and make-up, and to whom he had looked for recognition and patronage in his life work.

The Japanese connoisseurs' standard of Hokusai's work has always seemed unfair to Occidentals, for he is placed second rank by his own countrymen simply because he confined his work to the portrayal of types and the life of the lower classes and to a more realistic rendering of nature, than the Chinese classical school would allow. They admit he was a marvelous draughtsman, but lacking, from their high poetical standpoint, that refinement of soul so deeply impregnated in the heart of the Japanese nobleman.

Irrespective of his subjects, which withal had a wide range, for he revelled in all that moved, and in all that appeared stately and grand in nature, Hokusai was a giant draughtsman, and from a clump of trees to the all inspiring Fuji-no-yama, nothing escaped him. His ardor, earnestness, perseverance and indefatigable industry are almost incomprehensible in one human being, so great and numerous were his productions. A glimpse of his nature is shown in his dying words, "If Fate had but given me five more years, I could have become a great artist."

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LAKE SUWA

Hokusai was a man in every sense of the word, kindly and honest to the last degree; consequently he made many friends, and his memory is kept in such a manner that he shines a brilliant star in the firmament of his contemporaries.

His happy, uncomplaining nature shows in all his work; a draughtsman with a keen insight, and a powerful grasp of expression, not only of the human face and body, but of everything around him; his great dexterity in depicting daily life and nature were indeed amazingly wonderful, with a wide scope, from the humorous to the pathetic. In the former he has been ranked with the famous French caricaturist, Honore Daumier, though far different in their rendering, as the latter's work was filled with a remarkable and irresistable piquant satire, and Hokusai's was simply an expression of overabundant joyousness, which inspired the jocular exaggeration in his drawing; otherwise these two Goliaths in the art world approached each other very nearly, taking into consideration that Daumier worked chiefly with the lithographic crayon, and Hokusai with the brush, the only recognized tool used by the Japanese for drawing. Both were unsurpassed in the power of expressing their ideas with a few masterly strokes.

Hokusai's humble parentage naturally confined his life with those of the poor and lowly classes, unconsciously directing his choice of subject toward the bizarre of the *Yoshiwara*, the only available attraction having all that was abundant and glowing in line and color. Whilst the Occident accepts this as it was, the subtle refinement of Japanese aristocracy will never unbend to a recognition of such work, for æstheticism is the foundation of their standard, and anything alluding to the vulgar or under world is absolutely barred by them.

Not only this, but the art of painting was developed in Japan by Buddhist priests, who in those early times were Imperial princes, and their work was either religious, symbolical or strictly poetical; but never realistic nor of the every day

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ARASHIYAMA BRIDGE, KYOTO

world.

The outlet for Hokusai's productions was found among his own class; naturally, his realistic taste harmonized with theirs, and his color prints and book illustrations were within their scanty means. He was a man of the people and for the people, and recognized talent in others of his own class, for some of his best pupils were fishermen, hucksters, or in strict English parlance, costermongers.

One of the most confusing things in relation to Japanese artists of the old schools, is the constant changing of their names, owing to a custom with them to adopt either part of the name of the master to whom they were attached, or of one they admired and attempted to follow in expression and technique. The following are some of the names used by Hokusai at various times. Tetsuzo, taken when apprenticed to an engraver; Katsukawa Shunsho, after his first master, under which name he illustrated many books; Katsuzawa he took from his next master, but abandoned it upon being expelled; Sono, Shumero and Gounmatei were his favorite names during and just after his illustrative work; and when he became inspired by the Tosa and Korin schools, he chose Hishigawa Sori, which he kept for some time; he then took the name Katsushika Taito, and later Shiba Kokan, that of an artist whom he greatly admired and whose work showed the influence of the great Chinese painters of the Ming dynasty; he was also known by Zen Hokusai Tanekazu, and in 1799, when he adopted a new style based upon years of study, the influence of the Chinese school and what he had learned from Shiba Kokan of European methods of painting acquired from association with the foreign element in Nagasaki, he soared to the height of calling himself Hokusai Shinsei, suggested by that of a great deity, and which is a compound of two Chinese words, *hoku* 北 (north), and *shinsei* 星 (star). It will be found easy to recognize his signature from these two symbols, and though the latter was often abbreviated or compounded by Hokusai, and sometimes carelessly or rapidly written, the character which heads the signature is always very

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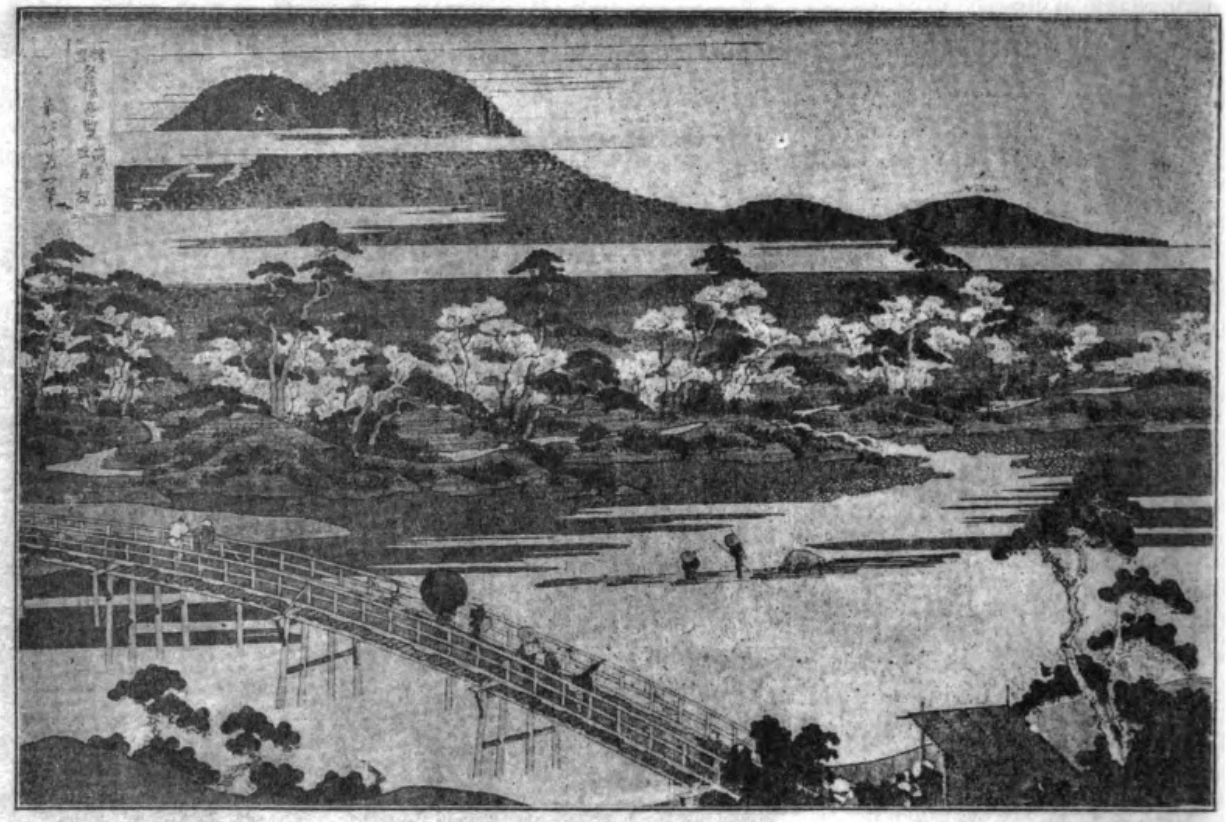

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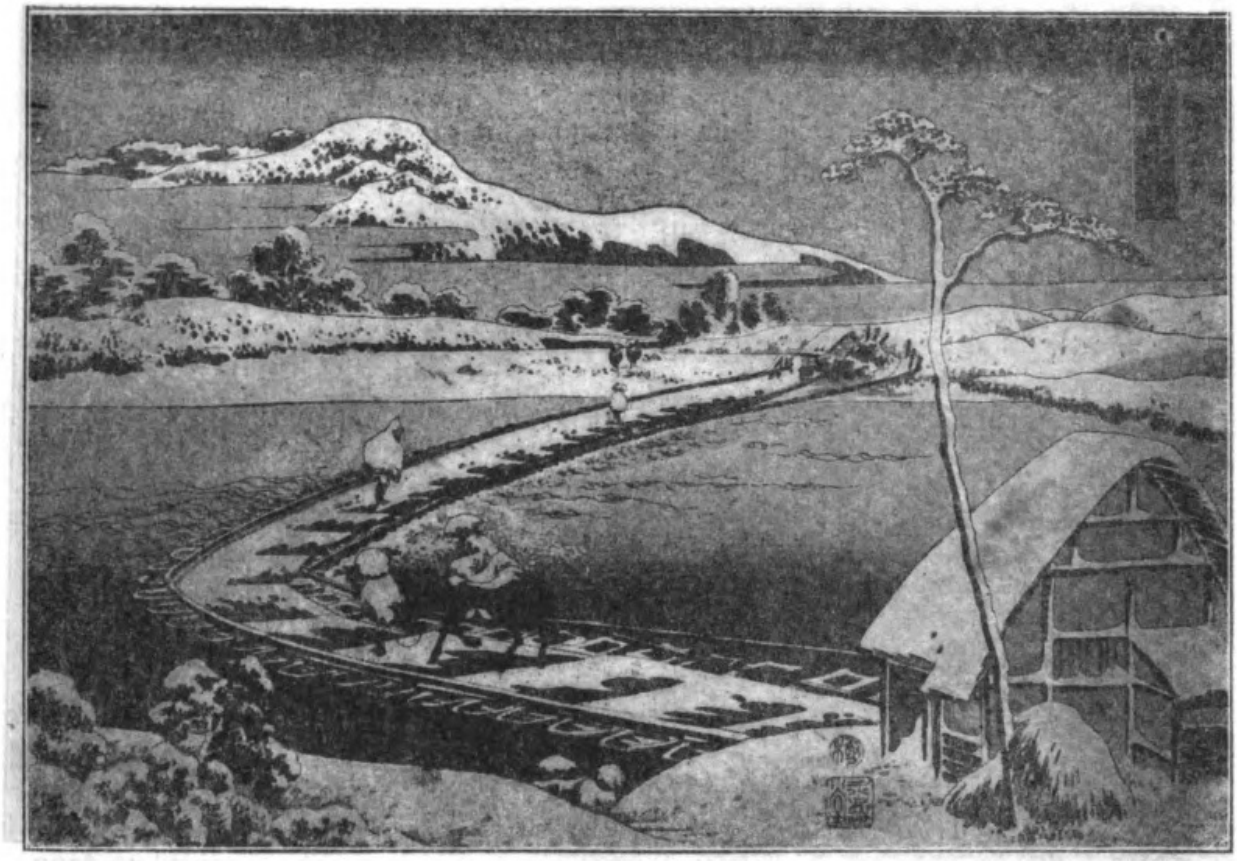

THE BRIDGE OF BOATS

distinct; but as nearly a dozen different artists used the same ideograph in compounding their names, such as Hokushu, Hokusui and so on, the entire signature must be carefully observed to guarantee correctness.

In all his work we are impressed by his extraordinary force, facility and simplicity, and a brilliant intensity expressed with great technical sureness. Among his greatest qualities are his decorative discernment and feeling, which are strongly portrayed in his detail of line and composition. His flat, gradated, broad tones, devoid of unnecessary trifling detail are no doubt the result of his early training in wood cutting, where it was instilled into him to avoid littleness that would mean much work on the block.

The peculiar interpretation of detail such as we see in the picture of the wave, is unquestionably of Chinese origin; note the break of the wave which in its rendering is like so many claws from some great, living, rising monster ready to snatch its prey. The composition shows him to be a master; the wave is carried to the top of the picture, while Mount Fuji is kept very small and low, giving all the greater value to the wave by power of contrast and arrangement; this is still further accentuated by the disposition and placement of the three large boats, whose men, again stimulating interest, increase the power and immensity of that vast towering body of water. The graceful, sweeping curves of the lines are most pleasing; truly a picture of power.

"Fuji in Lightning" also shows this artist's strength and vigor in composition, the mountain rising high and the lightning commencing far below the summit; clouds on right and left showing below the peak of Fuji, but hugging the tops of the lower range of mountains. The rendering in the detail, especially in the clouds and lightning is fundamentally Chinese, showing the influence of that school, and executed with a full decorative richness.

"Mannen Bashi, Tokyo," is an exceedingly clever portrayal of a picturesque

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"Mannen Bashi, Tokyo," is an exquisitely silent portrayal of a pic-

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MANNEN BASHI, TOKYO

bridge of by-gone days; a picture well balanced and full of human interest. Whilst this style of bridge has mostly given place to the more modern types, the boats and the boatmen remain the same, and the same scenes can be witnessed to-day as the hundreds of canals are filled with thousands of these very substantial but picturesque craft, usually governed by a man and his wife, who share alike in all the work, even the loading and unloading, whatever the cargo, and poling the boat up and down the canals; the woman nearly always with a baby strapped to her back. The umbrella, held horizontally by some passerby, on the bridge, centers the attraction, and Fuji, in the far distance, again gives full value to the main subject. It is a truthful pictorial representation of real life, full of irresistable charm.

"Lake Suwa" is a strong landscape by this versatile artist. The picture is fairly cut in half by two trees that rise in vigorous, unsoftened lines and claim immediate attention; they are supported by a pyramidal rock of no less interest, upon which rests a tiny shrine to the fox god. This is another of the hundred views of Fuji, but which forms a very minor feature of the landscape.

A scene of rice harvesting is one taken from a series called "One Hundred Poems." It is an interesting bit of agricultural life in the paddy fields, that to-day sees no change whatever, either in dress or methods, and the straw thatched houses are there to-day as of yore; the cut rice, seen on the right, hung by the root end over an arrangement of poles for drying before threshing, might be but of yesterday, and the man on the left carrying a load by means of an old fashioned yoke or bar across the shoulder, shows a method still to be seen everywhere to-day, varied in the mountain districts by the back-board, as seen with the man walking toward the trees. The two men directly under the trees with packs on their backs, are tradesmen no doubt carrying goods bought at some shop, the merchandise enveloped in a large furoshiki, or piece of cloth specially made for the purpose. The

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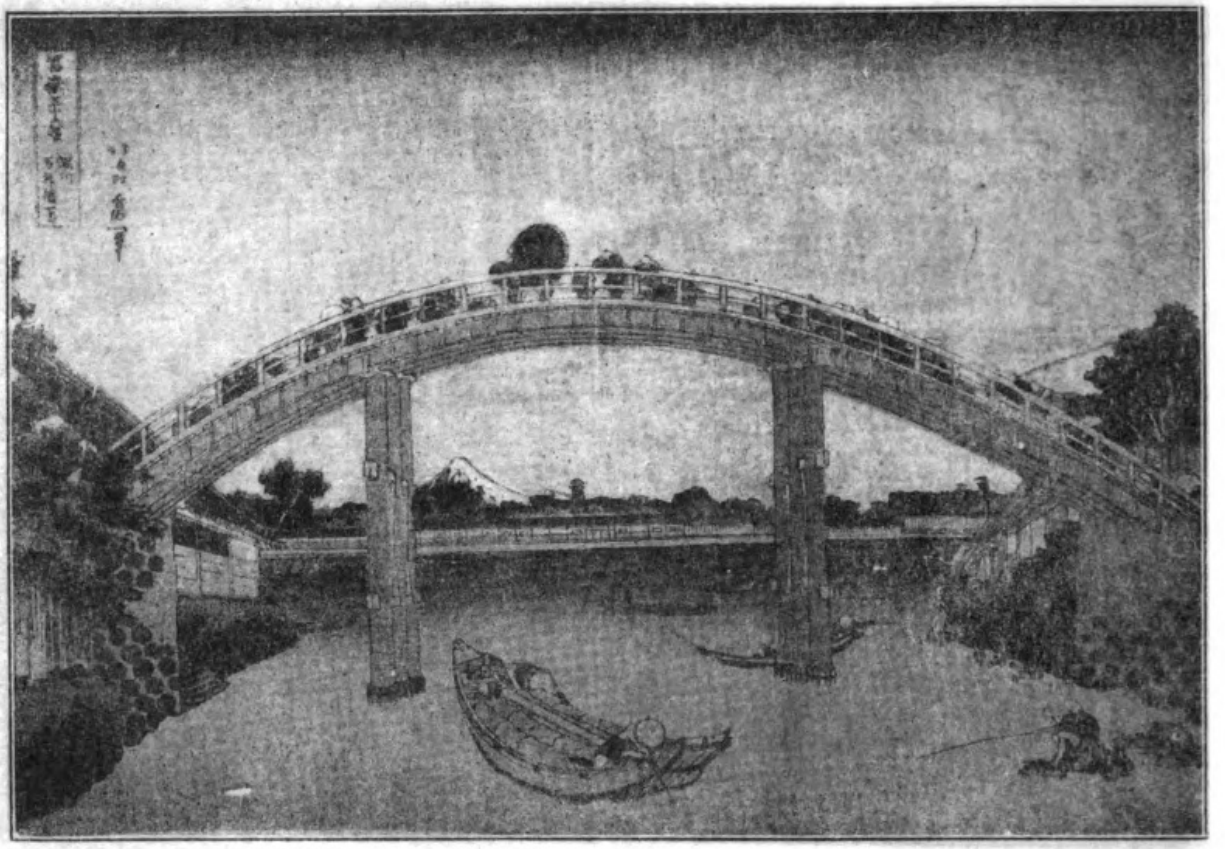

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women crossing the bridge are agriculturists, the foremost one with a spade which resembles the Westerner's hoe, but the blade being much longer. Again the artist divides his picture by trees. It is a striking bit of real life of very great interest in showing the manners and customs of the rural people.

"Bridge at Arashiyama, Kyoto," is another landscape in which the artist's knowledge of values and balance and power of rendering are well portrayed by his severe, straight, horizontal lines and spaces which indicate clouds, that repeat the same technical rendering of the water. The figures, though small, are exceptionally well drawn and full of feeling.

"The Bridge of Boats" shows a winter scene, with a rather cleverly constructed pontoon bridge, so laid out as to fortify it against the constant rushing of the stream.

These few illustrations show Hokusai's vigorous and spontaneous technique, his remarkable power with the brush directed with a passionate intensity that only increased with his years of marvelous work, that at once attract and hold. His drawings of living creatures are unsurpassed; perhaps no other artist has equalled him in the beautiful, spirited renderings of fish and birds, so extraordinary was his facility for catching and recording the actual movements of these living things. His work resounds with the song of nature, and though lacking the spiritual imagery so revered by the Japanese, is still a poem in harmony of line and color that will carry the name of Hokusai on through many generations.

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BUSHIDO OF SATSUMA

By K. S. KOMORI

[A CHINESE STUDENT OF THE DEPARTMENT OF LITERATURE]

(TRANSLATION)

II

THAT a *samurai* has but one tongue, because his word is known throughout the teachings of *Kenkyo*, which hold his blood to be dishonorable and disgraceful, and taught him to be loyal at all costs and a cult truth and righteousness above wealth and power. Valor and bravery are among its prized virtues, but they must be manifest for a just and noble cause, and not exhibited as mere physical prowess, which would be unworthy a true *samurai*.

The spirit of *Kenkyo* soars aloft like a bird, on the wings of Justice and rightfulness, which attributes formed, from its beginning, its most essential qualities. So a *samurai* guarded his speech as well as his actions, and when his word went forth it was his law, and he held his promise as sacred as his honor.

His son was as his very self, and the spouse and daughter of a *samurai* were no less instilled with the same high spirit of absolute loyalty and self-sacrifice, examples of which history furnishes many, showing the fine type of womanhood that mothered the valiant and noble warrior of the time when *Kenkyo* held highest sway.

Springing as it did from religious and moral codes, *Kenkyo* the law of a *samurai*, never forsook its origin, though undergoing many changes consequent upon its evolution. The national Shinto faith, assigning the development of the country to the gods, *Kami*, instills into its followers through many sacred rites performed for the gods, great reverence for them, and even special love for the natural beauty of the country which they created. Moreover, by its teachings, universal belief in the direct descent of the Emperor from the gods, accords to him the same worship and veneration, and gives a spirit of supreme loyalty to the people.

To serve the gods, the way of Shinto is to purify their virtues and purify one's own heart. It is not concerned with the hereafter and until the introduction of Buddhism, great attention was paid to the present than to the future state. In order to successfully propagate itself Buddhism sought to amalgamate with, rather than supplant or overthrow Shintoism, and the Zen sect, which came to Japan during the Kamakura period, appealed to the simple and unostentatious *samurai*, because of its teachings of simplicity and straightforwardness, and freedom from all fear of exterior things.

When the tenets of Confucian ethics were first expounded to the Japanese they were found to be much the same as their own ideas, for such as the five precepts concerning human relations, between ruler and subject, man and wife, parent and child, old and young and man and man, had been demonstrated long before they heard of Confucius, and even the slight difference as to the precedence given filial piety over loyalty in the Chinese system, existed.

So *Kenkyo* claimed for its own the things it found best suited for its purpose, from the native Shinto, or ancestral worship, from Buddhism and from Confucian philosophy, and found response to all deep in the hearts of *samurai*.

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By K. S. KOMORI

EX-COMMISSIONER OF THE DEPART. OF EDUCATION

(TRANSLATION)

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The lords of Satsuma had ample and constant opportunity to practise all the precepts of their code and creed, and it is no wonder that the call they had to arms and the worthy way in which they acquitted themselves in battle, great or small, should wield a mighty influence in all their generations, and their memory and honor descend as a sacred legacy to those of the house Shimadzu.

It was during the time of Hisatsune, the third in line of this noble family, that the direct line of the *Shogun Yoritomo*, became extinct, and the usurping Hojo family came into power, and which epoch also brought the invasion of the Mongols, and Japan stood in imminent danger of being overwhelmed.

No reply was given in answer to the insulting communication from the Mongol Emperor demanding the surrender of the country, but orders for the defense of the coast of Kyushu, the most likely place of attack, were issued. The invaders were soon upon them with an army of thirty thousand and battle ships numbering nine hundred! The islands of Tsu and Iki were first overrun, and the inhabitants were cruelly massacred or taken prisoners to be frightfully abused, irrespective of age or sex. Holes were made in the palms of their hands through which a rope was passed, and in this manner many were bound together! When these brutal marauders reached western Kyushu, her faithful *daimyo* and their followers sought to repel the enemy, and Prince Hisatsune, of Satsuma, with his band of retainers, was among them, fighting valiantly. Poisoned arrows were used by the Mongols, and the brave defenders lost heavily, many of Hisatsune's men falling on the field. But the elements favored them, and a mighty hurricane arose and swept upon the enemy and destroyed their fleet in a single night, the survivors fleeing in terror as from divine wrath.

This strange defeat in no wise changed the determination of the ruler of the Mongols to conquer Japan, and he forthwith dispatched envoys to intimidate the authorities at Kamakura, who, in their turn, beheaded the messengers of such tidings, and showed their fight-to-the-finish spirit.

An order was issued to the *daimyo* of Kyushu, to construct fortifications, and Hisatsune, with his son Tadamune, hastened to accomplish the mandate. In 1281, the forces of the Mongols arrived a hundred thousand strong, in four hundred vessels, under the noted Generals Alahan, Shintu and Hung Ch'u Ch'a.

The Prince of Shimadzu and his son and their adherents were day and night in the thick of battle, and again many of their brave soldiers suffered death. The Mongols not only far outnumbered the defending forces, but were under veterans in warfare on the Asiatic continent. So the *samurai* of Japan fought against heavy odds, but such was their valor and perseverence that they kept the enemy from effecting a landing, and again the gods seemed to come to the rescue, for another hurricane wrecked all the Mongol ships, and such was its awful destruction that tradition says it was possible to walk over the floating corpses for several miles, and only three men escaped to their native land to tell the tale.

The Mongols were still loath to abandon their project, and the Government at Kamakura did not relax in vigilence, and kept Hisatsune with his men, the backbone of the defending army, quartered on the coast of Chikuzen to stimulate the martial spirit, and it was at the age of sixty that the third Prince of Shimadzu passed away in camp, after his last fifteen years being spent in constant active service in defense of the Empire, during which time he won high honor and the gratitude of all his fellow-countrymen.

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The Prince of Shimadzu and his son and their adherents were big and right in the thick of battle, and again many of their brave soldiers suffered death. The Mongols not only far outnumbered the defending forces, but were under veterans in warfare on the Asiatic continent. So the samurai of Japan fought against heavy odds, but such was their valor and perseverance that they kept the enemy from effecting a landing, and again the gods seemed to come to the rescue, for another hurricane wrecked all the Mongol ships, and such was its awful destruction that tradition says it was possible to walk over the floating corpses for several miles, and only three men escaped to their native land to tell the tale.

The Mongols were still loath to abandon their project, and the Government at Kamakura did not relax in vigilance, and kept Hisatsune with his men, the backbone of the defending army, quartered on the coast of Chikuzen to stimulate the martial spirit, and it was at the age of sixty that the third Prince of Satsuma passed away in camp, after his last dozen years being spent in constant active service in defense of the Empire, during which time he won high honor and gratitude of all his fellow-countrymen.

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The son that had shared many hardships and fought gloriously with his father, now succeeded him, heir to his title and place in the field of battle. His camp life extended over a period of twenty years, and his services to the state were indefatigable. Besides military genius, Tadamune was endowed with no small literary talent, an inheritance from his mother, Sangoono Tsubone, a writer of undoubted worth, whose stanzas are still admired and upon the lips of many. The natural beauty of the scenery of Sakuma, together with the salubrious climate with which the district is favored, no doubt lends an influence toward developing the aesthetic taste, which creates elegance and refinement.

Tadamune was succeeded by his son, who remained the Prince of Shimadzu for nearly half a century, but it was the grandson of Tadamune who next distinguished himself for his chivalrous spirit as a follower of Bwudo. His name was Ujihisa (1593-1638), and his castle was attacked by a coalition of hostile chieftains rebelling against him. He had less than a thousand men at command, the enemy far exceeding that number, but he was resolved to conquer or to die, and before hastening to the relief of his generals, he charged his youthful son who besought to accompany him, to remain behind and plan a means to avenge the death to which he felt he was going, his chances seemed so small. But he led the faithful on to victory and saved the castle, and when night came, he gave orders to have the heads of the fallen opponents, slain on the field, collected for burial, which gave rise to a sad personal incident to one of his samurai. He recognized among the dead one Shibuya, to whom his daughter had been affianced, and said to Ujihisa, "It was my intention to give my daughter in marriage to Shibuya, but he went over to the enemy. On the eve of battle he sent a messenger requesting a single interview, which I refused, replying that only death on the battle field would be rewarded with forgiveness." All who stood by were moved to sorrow, for they knew the fate of the fair young girl pledged to the dead warrior. Her pledge could not be broken, and she must live a solitary life. She became a nun, and passed her life in prayer for the happiness of her affianced husband in another world.

Just as severe was expected to serve his lord with loyalty and devotion, so the duty of a samurai must devote herself to him to whom she was plighted with love and sincerity. There is a Japanese maxim which says, "a loyal subject can not serve two masters, nor a chaste woman be wedded to two men"; and a samurai who would forsake one lord for another for the sake of power or profit, and a woman who would marry a second time, were held in great contempt according to Oriental ethics.

After the death of Ujihisa, nearly a century elapsed before the eleventh Prince Shimadzu, Tadasu sau came into great prominence for his encouragement of learning and culture, which had suffered somewhat of a decline during a dark period of internal struggles and wars, in which a rival dynasty was set up at Kyoto, the capital seat of Government, against the reigning Emperor, by the Ashikaga Shogun, Takauji.

Tadasuau was himself a scholar of no mean ability, and appreciated the difficulties under which the promoters of literature and learning found themselves in those times of strife and struggle, and threw open his doors to those of the profession who sought refuge from the dangers of war that threatened them, and it so happened that a certain Buddhist priest, Keian by name, who had been sent to China by the Emperor, to study Confucian philosophy in the school of Chusai

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the literati and commentator on Confucius who flourished during the Sung dynasty, found the province so convulsed in civil warfare when he returned to Kyoto, that he fled to Kyushu, and was invited by Prince Shimadzu to take up his abode under his roof and protection, which he gladly did, and very soon the Prince became his earnest disciple, together with many of his household, retainers and *samurai*, and a little coterie of learning sprung up that spread its doctrines throughout Satsuma and was no doubt the cause of a later upheaval among the clan of that province.

The Ashikaga Shogunate had its fall, and the turbulent feudal chiefs kept the whole country in a chaotic state by waging war against each other, recognizing no higher authority. The fight for supremacy among the *daimyo* was long and bitter, many a house was divided against itself, and whether it was a case of the survival of the fittest, the old saying that 'might is right' was put into full practise. These conditions gave little of progress in spiritual and intellectual pursuits, but knight-errantry and chivalry had full play.

(*To be continued.*)

FEMALE EDUCATION IN JAPAN

A Japanese child may enter a kindergarten at three years of age, but as there are not many of these institutions, most children enter the primary schools at the age of six, and attendance is obligatory for a term of six years, only in exceptional cases, such as cripples or backward children, and the instruction in these schools is the same for boys and girls, though very often for convenience the classes are separated.

Then it is generally at the age of twelve that girls, who are to pursue higher education, enter courses of study distinctly laid out for womankind in Japan, in a higher primary school, a supplementary school, or a girls' higher school; but a great many, those belonging to the poorer and lowest classes, are denied further educational advantage and become laborers in factories, printing establishments et cetera, or assist their parents in other ways, usually caring for younger children whom they carry about almost constantly, strapped upon their backs.

The work in a higher primary school may be completed in two years, consisting in a slightly more advanced study of the same subjects: moral precepts, reading, local geography, history, drawing, music, gymnastics, sewing and handicraft. Many of the students finishing this course must then go to work, while others proceed to a girls' higher school, a female artisans' school, or the female normal school.

The supplementary schools are of three kinds: agricultural, industrial and commercial; the term for graduation being the same in each, two years; and students from these schools enter at once into the active work for which they have been trained.

In the girls higher schools, of which there are one hundred sixty in Japan proper, the course requires four or five years, and embraces moral precepts, housewifery (cooking, laundering, sewing, nursing and the rearing of children), foreign languages (optional with the pupil), algebra, geometry

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The supplementary schools are of three kinds: artistic, industrial and commercial; the term for graduation being the same in each, two years; and students from these schools enter at once into the active work for which they have been trained.

In the girls' higher schools, of which there are one hundred and sixty-four in Japan, the course occupies four or five years, and embraces moral precepts, housewifery (cooking, handicraft, sewing, nursing and the rearing of children), foreign languages (optional with the pupil), algebra, geometry,

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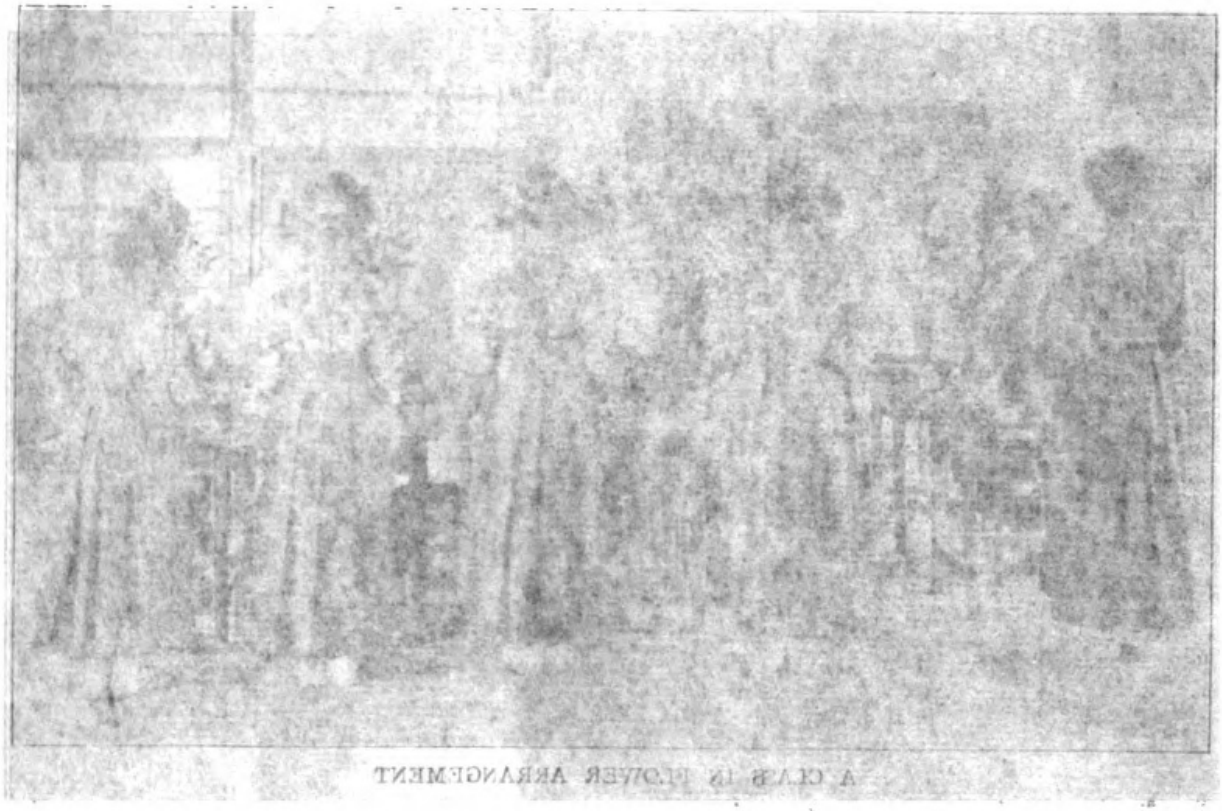

A CLASS IN FLOWER ARRANGEMENT

CAMPBELL AT A GIRLS' SCHOOL

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A CLASS IN FLOWER ARRANGEMENT

GARDENING AT A GIRLS' SCHOOL

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A DIFFICULT PILGRIMAGE MADE BY STUDENTS OF A GIRLS' SCHOOL

GIRL STUDENTS LAUNDERING

THE MORNING TOILET

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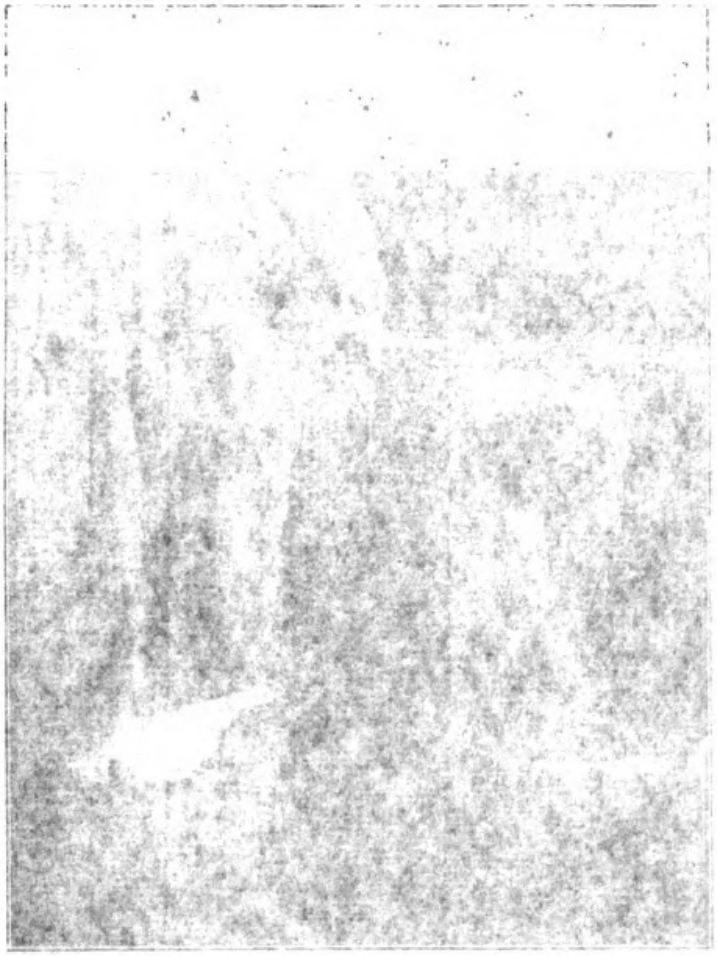

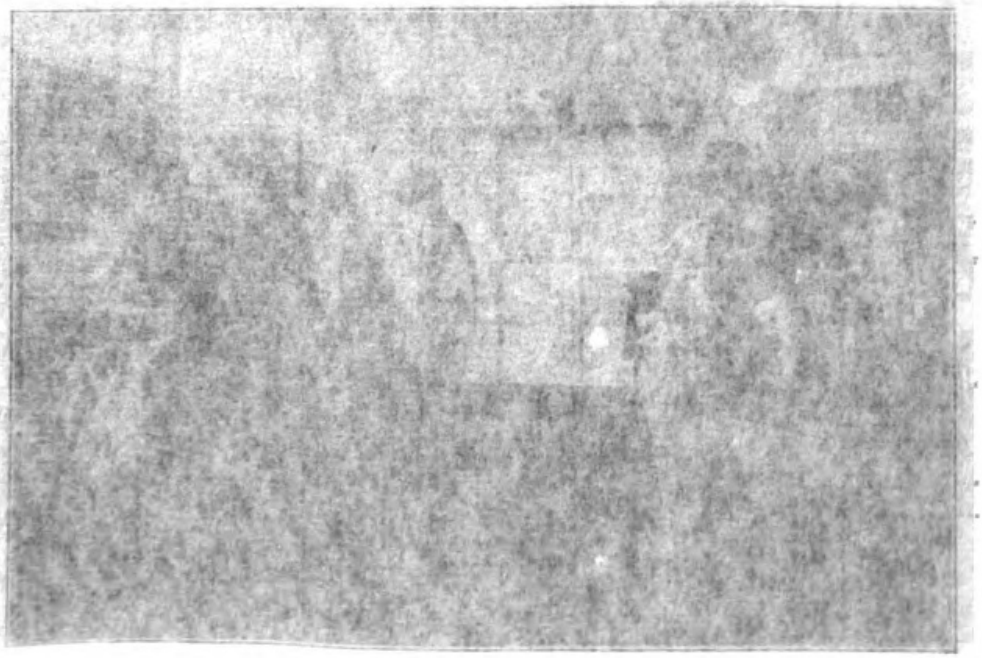

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botany, zoology, physiology and hygiene, natural philosophy, chemistry, drawing, music, ceremonial tea and flower arrangement. As these schools are, for the most part, situated in the larger cities and towns, accommodation is provided to students from the country villages by the establishment of large dormitories. The pupils of these schools are usually above middle class, belonging to well-to-do families, and their marriages are, according to custom, arranged to take place immediately upon their graduation, so that their training is practically for home-making. A few however, enter the Higher Normal School for girls, or the Women's University, to train as teachers, the full course at either being four and a half years.

The Higher

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EMBROIDERING

GARMENT MAKING

CALISTHENICS

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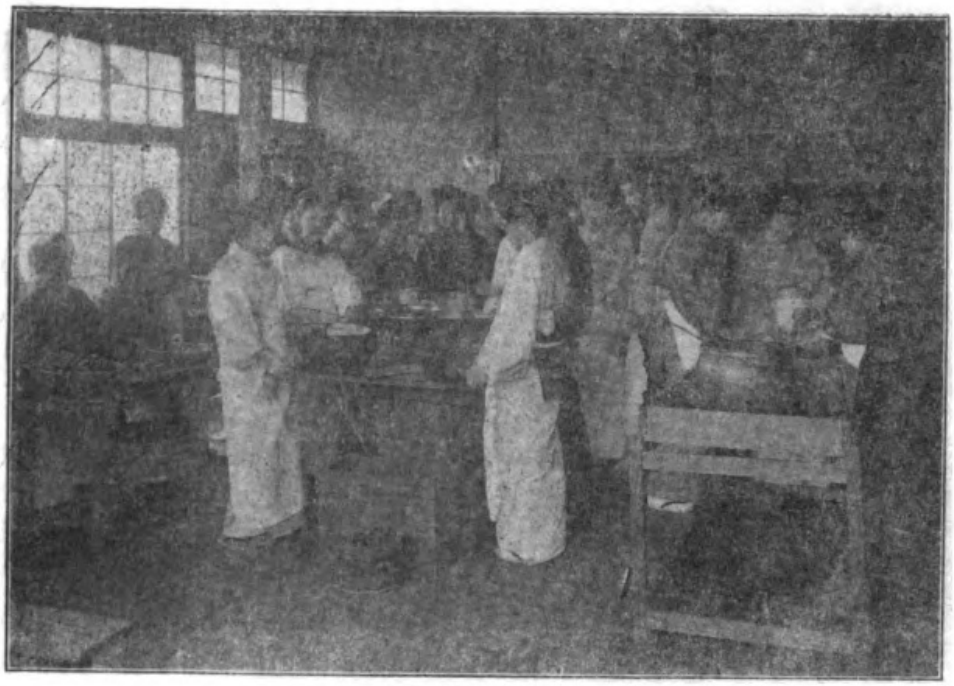
Normal School, located in Tokyo, offers three courses: literature, science, and art. The literary course includes: ethics, pedagogy the Japanese language, Chinese literature, English, history, geography, music and gymnastics; the scientific: ethics, pedagogy, English, mathematics, physics, chemistry, natural history, music and gymnastics; and the art course offers: ethics, pedagogy, English, physics, chemistry, domestic management and family education, garment making, handiwork, drawing and design, music and gymnastics.

The Women's University covers eight departments and the subjects included that are not taught in the higher nor normal schools are psychology, his-



A COOKING CLASS

AT LUNCHEON

CROCHETING

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NURSES' SCHOOL, GENERAL SEWING

LEARNING MACHINE WORK

PHYSICAL CULTURE

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The Peeresses' School was established in connection with the Peers' School for the education of daughters of nobles, but it is not closed to commoners of prominence and position. It has practically four departments, the common and academic courses each being divided into a lower and a higher class, requiring six years to complete, the studies being about the same as in girls' higher schools.

Besides these, all of which, with the exception of the University, are under Government control, there are numerous mission schools, many of which have Government recognition, and are conducted along

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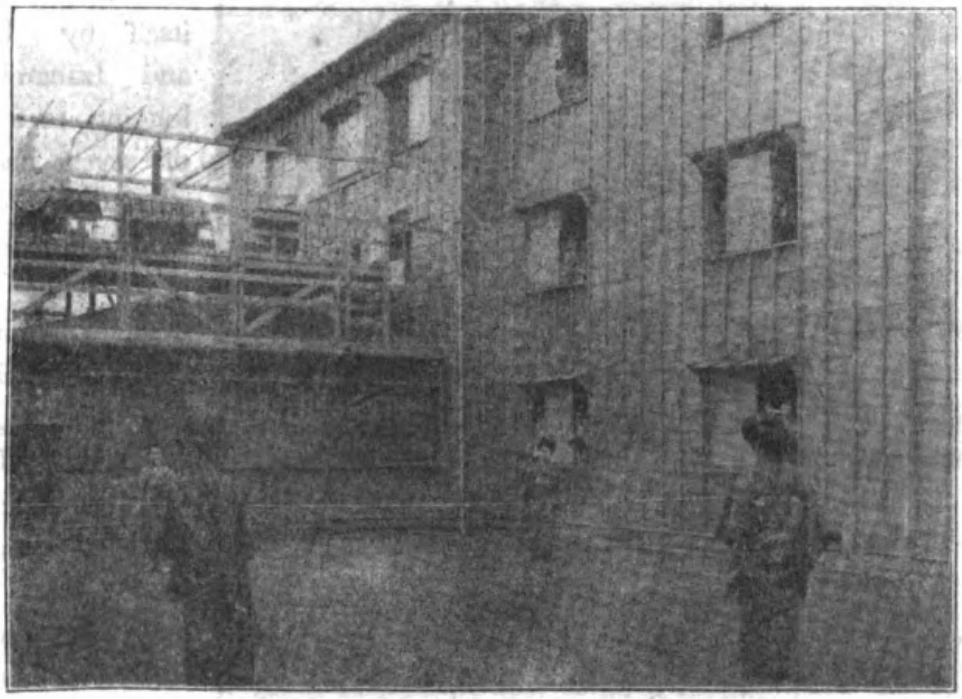
the same general lines, and few a private institutions, one of which was founded and is still conducted by a Japanese woman, Miss Tsuda, one of seven girls sent by the Government to be educated in the United States.

The basis of woman's education in Japan is for making good housewives and mothers, this being thought to be their heavenly mission; the family idea being national and always uppermost, and individuality of little consequence. From earliest infancy girls are drilled in submissive obedience and strongly impressed with their inferiority and secondary importance as compared with their brothers and male members of the family. The social system confines a girl's friends to those of her own sex, and she soon learns, that according to her parents' arrangement, she must uncomplaining adjust her life to the dictates of a husband, whom perhaps she will never see till the time of the wedding. In other than diplomatic circles, seldom does a wife appear at her husband's table or where guests are entertained, except to look after wants, as her province is strictly limited to the family, and that, in the sense of satisfying their physical needs. Her accomplishments usually are playing the *koto* (which is taught by position only, the study of music not being necessary, the musical system by note having been only recently adopted), the art of flower arrangement, and sometimes drawing or painting, though female students are excluded from the art schools.



TENNIS AT A DORMITORY

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TENNIS AT A DORMITORY

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GODS AND GODDESSES IN JAPAN

I

TO devotees, however ardent, would commit to memory the names and attributes of the eight hundred myriads of Shinto gods and goddesses, nor yet the multitudinous deities of the Buddhist faith, which is constantly joining with the native religion, there being few who profess either exclusively.

From mythological beings veiled in mystery and cloud, through a long category of sacred and powerful beings assigned to rule the elements and all earthly things, to deified spirits of departed imperial personages and other celebrated heroes, [illegible] of very recent date, forming the basis of ancestor worship, range the divine gods and goddesses of Japan, to which were added, with the introduction of Buddhism, its own company of divinities, and these, in many instances, have become confused.

A Shinto deity is made the foster parent of every Japanese child at

AMIDA

birth. But Shintoist funeral services are solely the province of priests; at one time the rites of the Shinto burial had become a matter of history, but have lately been revived.

Xaxa [illegible] other parts of the world, [illegible] of man sought the origin of his race and the [illegible] with which he found himself surrounded, and so we find in the formation of Shinto, an account was given of the land itself by Izanagi and Izanami, belonging to a group of seven heavenly generations and whose offspring, the great Sun Goddess, Amaterasu (born from the left eye of Izanagi after his wife had died and descended into Hades), descended from the clouds and became an earth-goddess to establish a divine line of rulers in Japan, becoming herself the mother of the semi-god from whom descended the long line of Mikados, from Jimmu Tenno, the first to unify the empire (seventh

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GODS AND GODDESSES IN JAPAN

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NO devotee, however ardent, could commit to memory the names and attributes of the eight hundred myriads of Shinto gods and goddesses, nor yet the multitudinous deities of the Buddhist faith, which is embraced jointly with the native religion, there being few who profess either exclusively.

From mythological beings veiled in mystery and clouds, through a long catagory of sacred and powerful beings assigned to rule the elements and all earthly things, to deified spirits of departed Imperial personages and other celebrated heroes (some of very recent date), forming the basis of ancestor worship, range the aboriginal gods and goddesses of Japan, to which were added, with the introduction of Buddhism, its many conceptions of divinity, and these, in many instances have become confused.

A Shinto deity is made the foster parent of every Japanese child at birth, but Buddhist funeral services are still the general rule; at one time the rites of the Shinto burial had become a matter of history, but have lately been revived.

Naturally, as in other parts of the world, the mind of man sought the origin of himself and that with which he found himself surrounded, and so we find in the formation of Shinto, an account was given of the creation of the land itself by Izanagi and Izanami, belonging to a group of seven heavenly generations and whose offspring, the great Sun Goddess, Amaterasu (born from the left eye of Izanagi after his wife had died and descended into Hades), descended from the clouds and became an earth-goddess to establish a divine line of rulers in Japan, becoming herself the mother of the semi-god from whom descended the long line of Mikados, from Jimmu Tenno, the first to unify the empire (seventh

AMIDA

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century before Christ), down to the present Emperor.

The Sun Goddess is therefore accorded the highest of all places among the deities, and the heaven-descended ruler, as also his unbroken line of successors, was deified and is worshiped by the people.

The great shrine of the Sun Goddess, who is also called Ten Shoko Daijin, Daijingu and Shimmei, is situated in the province of Ise, where half a million pilgrims journey yearly from all parts of the Empire, it being believed that fortune will not favor one if the pilgrimage is not made at least once. After the victory of the Japanese in the war with Russia, the Emperor himself paid an august visit to this shrine to render thanks to his divine ancestress worshiped there. Tales are told even of animals seeking this holy place.

MONJU

Susanō, a god of the sea and ancestor of the ruler of the Izumo Province, Onamuchi (worshiped for his generosity and wisdom in resigning his throne to the son of the Sun Goddess), was the younger brother of Ama-terasu and the source of great annoyance to her, at one time causing her to shut herself in a cavern leaving the world in darkness; but she was brought forth by the combined efforts of many other gods and goddesses, among whom may be mentioned Uzume-no-mikoto, generally called Okame, who was a dancer, and is usually represented by a ridiculously fat-faced mask, and Tajikara-no-kami, the god of strength who pulled Amaterasu out of her hiding place. Susano-o is worshiped in Gion Buddhist temples and Shinto shrines called Yasaka; some records identify him with the moon god who slew Uke-mochi-no-mikoto, the goddess of food and the earth, because, upon visiting her, she produced from her mouth, fish, rice and game with which to banquet him, which he considered unclean; from the murdered body sprung barley, millet, beans and rice which were ordered by the Sun Goddess to be used as food for the race; even horses, cattle and silk worms are assigned the same origin. At one time Susanō was also thought by some Shintoists, to be the same as the much worshiped boy Kompira, god of the mountains and guard of the Palace and having various other powers according to different authorities, but lately declared to be Kotohira, a little known Shinto deity; and all the temples dedicated

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to the latter were appropriated by the Government as Shinto property.

Kumi-toko-tachi-no-mikoto, who is always given the first place in the Trinity Shichi Fuku, or seven heavenly gods, was formerly worshiped in the shrine of Izu where Tokonachi-no-kami is now enshrined. Similar to the latter is Inari, the rice goddess, having also the name Uga-no-mitama, and represented by a fox, which always guards her shrine as she is mistaken by the mass for the real deity, being therefore much feared and the origin of many superstitions.

Ho-musubi or Kagu-tsuchi is the god of fire whose birth occasioned the death of his mother, the Creatress, is worshiped through Atago, his avatar, regarded as being able to protect towns from fire.

Each city and almost every town has one or more shrines dedicated to some particular Shinto god, for which it becomes well known, and pilgrims go first to reach one that they feel called upon to supplicate. Tokyo has a number of important shrines, one of the most famous being Mioujin, in Kanda, where Ohkuninushi-no-mikoto, an ancestral god, is worshiped. His festival is held on September fifteen, when gorgeous parades with large drum corps that make strange weird music, celebrate the occasion. Another shrine to the same deity is in Kojimachi ward. The Shiba temples, where are the shrines of the deified spirits of several deported shoguns and similar ones at Uyeno Park are among the most beautiful structures, in point of decoration, in Japan.

In Kyoto there are two shrines on the Kamo River called Kami Kamo (upper), and Shimo Kamo (lower). The former is consecrated to Wakeikadzuchi-no-mikoto; the latter to Tama Yorihime-no-mikoto, a celebrated ancestral goddess, whose festival is held every summer, and all the high dignitaries of the Mikado's Court attend, wearing a collar of hollyhock leaves, and the townspeople wear a band covering a pair of the eyes. This is one of the most important Shinto festival rites, and is carried out with great reverence; it is known as the Aoi Matsuri, or Hollyhock Festival.

A god has very much adored in Osaka is Hirohimo-no-mikoto, worshiped at the shrine of Kodzu, in that city. In Nara, province of Yamato, stands the Kasuga shrine, dedicated to four of the ancestral gods, Take-mika-dzuchi, Imashimushi, Amatsu Koyane and Hime-no-mikoto. Tradition says that the first named god was very fond of deer, and that the tame deer now in the Nara park in which the shrines are situated, which forms one of the most interesting sights in the ancient capital, have descended from the original group loved by the god.

The Hachiman shrine of Usa is in Buzen Province. Hachiman, the god of war, is held in great veneration, and shrines to him abound all over the country; the deified spirit of Emperor Ojin is worshiped there owing to the belief that he was protected by the god of war during the period preceding his birth, when his mother, the Empress Jingo, carried him for three years while generaling her expedition against Korea. Ojin's consort is enshrined with him. The worship of Hachiman by the renowned military family Minamoto, during the middle ages, made this god popular with that class, and he has since been regarded as controlling war and as the guardian of the army.

In the province of Chikuzen, Kyushu, is a shrine dedicated to the god of the sea, Suitengu, and there the deified spirit of the boy Emperor, Antoku, who died at sea after the decisive battle of Dannoura, between the rival families of Minamoto and Taira, the latter being the supporters of the Emperor, but annihilated at the naval battle of Dannoura. Prayers to An-

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to the latter were appropriated by the Government as Shinto property.

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toku, he having suffered death at sea, are believed to cause him to divert disasters or death by water, and his spirit and the sea god are held in great veneration by all seafaring people, and those who fear floods. The fifth day of every month is the festival day of this god at all shrines dedicated to him, and on that day a large quantity of *mamori fuda*, sacred slips of paper, are sold as charms.

Seishoko is the name of the deified warrior and statesman, Kato Kiyomasa, noted for his bravery; his chief shrine is in the city of Kumamoto, Higo Province, and as a strong belief is prevalent among the people that this god has the power to heal lepers, thousands of wretched creatures afflicted with this disease visit his shrine to pray in hope of being healed.

SHAKA MUNI

Among deifications of historical persons, there is one that stands out prominently, for the reason that he was not of Imperial blood; his name as a god is Temmangu, but on earth he bore that of Michizane, and being a man of high attainments and rare statesmanship he served the two Emperors, Uta and Daigo. He fell a victim to political enemies, however, and was sent into exile, where he died shortly afterwards, but at no time expressed any but the sincerest feelings of love and veneration for his Emperor, for which he was greatly admired by the people, and the Emperor regretting that he had punished an innocent man, erected a shrine to his spirit which was deified as Temmangu, and it at once became so popular that shrines were dedicated to him throughout the land, until there is scarcely a village without one, the most pretentious being at his place of exile, Dazaifu. His favorite tree being the plum, the blossom of which formed his crest, it is always planted by his shrines, and the animal he liked best and which he rode while in exile, the bull, marks his shrines with its great recumbent figure in bronze, which has become closely associated with this god. The great *Shogun*, Ieyasu Tokugawa, is worshiped under the name of Toshogu, and also as Gongen, which signifies 'the light of the east', as his glory was the greatest in eastern Japan.

Every god and goddess has a particular festival, and in some of the larger cities these are observed by grand celebrations. A festival car is drawn through the streets by crowds of citizens in gala costumes; upon the car are various figures suitable to the occasion, and other pyrimidal forms of decoration are carried in the procession which marches to the beating of drums, the whole being very fantastic, spectacular and picturesque.

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In front of shrines there hangs [illegible] above the entrance, a large [illegible] a rope is attached for ringing [illegible] an intending supplicant rings [illegible] god of his presence. Figures [illegible] deities are usually seated on [illegible] the first gate to a shrine, we [illegible] arrows in hand, guarding [illegible] There are also two dogs, [illegible] lions, the Ama-inu and the [illegible], a the Heavenly dog and the [illegible] supposed to have the power of driving [illegible] evil spirits. For the same purpose [illegible] rope made of rice straw is placed over every entrance to the above [illegible] mentioned, and is also considered effica- cious in preventing smallpox and other infectious diseases within the precincts so protected.

Buddhism reached Japan through China and Korea in the sixth century A.D. and strangely enough, made converts of the Mikados themselves, the very descendants of the Sun Goddess of the primitive religion. For the sake of these, Buddhism was made to conform harmoniously with the existing conceptions, and the two soon became so intermingled, they were observed together everywhere, and the worshipers made no distinction; the same temple was consecrated to Buddha and the Shinto gods, and their symbols found within the same precinct for twelve centuries. But after the revolution which resulted in the restoration of the Mikado (1868), a line of demarkation was drawn, Shinto was made the State religion and it

[illegible] in which its deities [illegible] are stripped of Buddhist [illegible] inscriptions, and in many [illegible] temples were razed and the [illegible] The attempt was made [illegible] Japan altogether, to make [illegible] and belief, but that proved [illegible] Buddhism still thrives.

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[illegible] the personification of boundless [illegible] is one of the most powerful of Buddhist [illegible] whose image is to be seen in [illegible] temple. He is shown in [illegible] as Shuka Muni, the [illegible] of the Hindu ditheism, and the [illegible] four shaped and often surrounding the entire figure. The Dainichi or [illegible] is an image of Amida.

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In front of shrines there hangs, just above the entrance, a large gong, to which a rope is attached for striking it, so that an intending suppliant may apprise the god of his presence. Figures called Ya-daijin are usually seated on either side of the first gate to a shrine, with bow and arrows in hand, guarding constantly; there are also two dogs, erroniously called lions, the Ama-inu and the Koma-inu, or the Heavenly dog and the Korean dog, supposed to have the power of driving off evil spirits. For the same purpose a rope made of rice straw is placed over every entrance to the abode of the gods mentioned, and is also considered efficacious in preventing smallpox and other infectious diseases within the precincts so protected.

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Shaka Muni, its founder, is sometimes called Gautama, but more often spoken of as Buddha. 1027 B.C. is the date accepted in Japan for his birth, though 650 B.C. is that regarded as correct by European authorities. There are many different interpretations and representations of Buddha, but the most popular is seated cross legged, with right foot showing, on a lotus flower, with right hand uplifted in the act of benediction; the head covered with short curls lying close to the head; the lobes of the ear very much elongated, and a boss in the centre of the forehead, a symbol of wisdom. In prints and drawings there is a round halo about the head. He is usually accompanied by Monju, the apotheosis of wisdom, and Fugen, representing ecstatic mediation.

Amida, the personification of boundless light, is one of the most powerful of Buddhist deities, whose image is to be seen in almost every temple. He is shown in much the same pose as Shaka Muni, the position of the hands differing, and the halo being boat-shaped and often surrounding the entire figure. The Daibutsu at Kamakura is an image of Amida.

(To be continued.)

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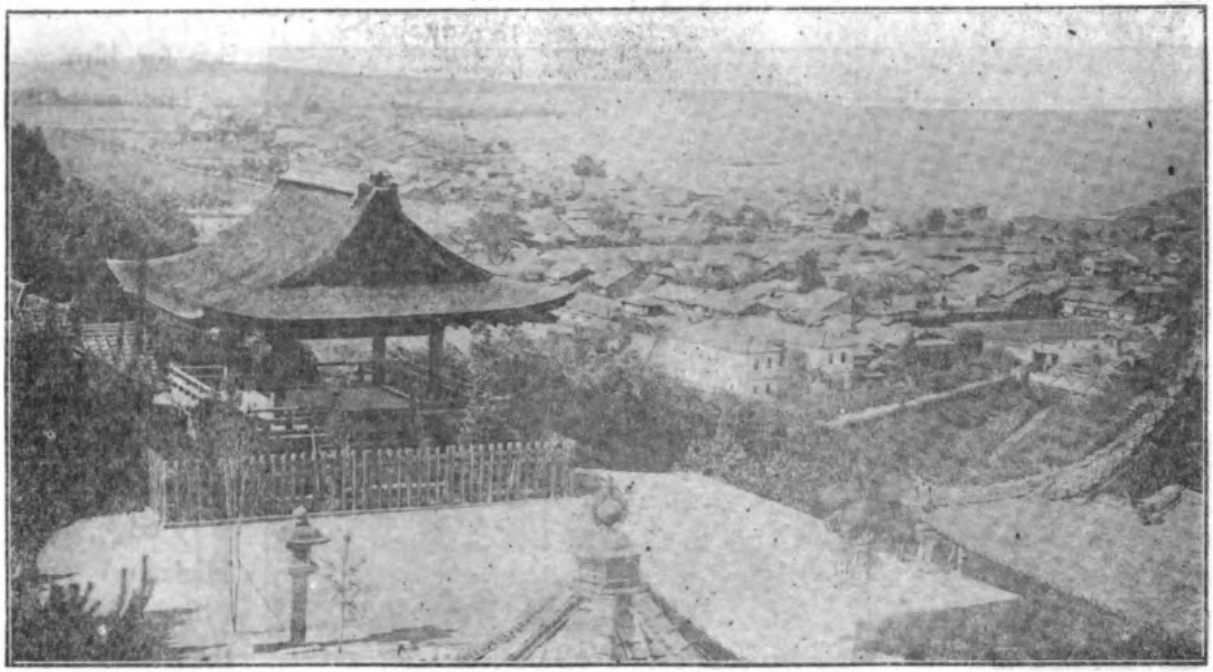

VIEW OF OTSU AND LAKE BIWA FROM MIIDERA

LAKE BIWA AND ITS EIGHT BEAUTIES

TRADITION has it, that far back into the past, several centuries before the Christian era, when nature, in a tumultuous overwhelming outburst gave to Japan the peerless Fuji, she spread, at the same time, the silvery sheet of sparkling water in the valley of Omi, since called Lake Biwa because of its outline being similar to that of the native stringed instrument of that name. Science gives to us the fact that in the line of the great fault, one of a number of parallel faults, which runs from the Province of Echizen to the sea of Kyushu, there is a deep indentation which forms the basin for the lake.

It is the largest body of fresh water in the island, being some forty miles in length, and having for its greatest width about fifteen miles, though it is very much narrower at its tapering end. It receives the water of numerous mountain streams, some of which have their white beds high above the surrounding fields and precipitate themselves into the lake from sharply sloping courses, which, especially when dry, present the appearance of a great white serpent making its way from mountain to lake, of which the Hiragawa is the most striking example.

The depth of the lake is said to be about the same as its elevation above sea level, a little more than three hundred feet, but it differs greatly in various parts, and at some places is not more than eighteen feet. It has been known, during heavy summer rains, to show a rise as great as ten feet above its standard level.

There are several small islands, of which Chikubu-shima is the most noted, being the seat of a temple, one of the "Thirty-Three Places", and where the pious priests prevent the taking of life and afford a sanctuary to hunted herons and cormorants which flock there from all directions to rear their young.

Small steamers ply their way from town

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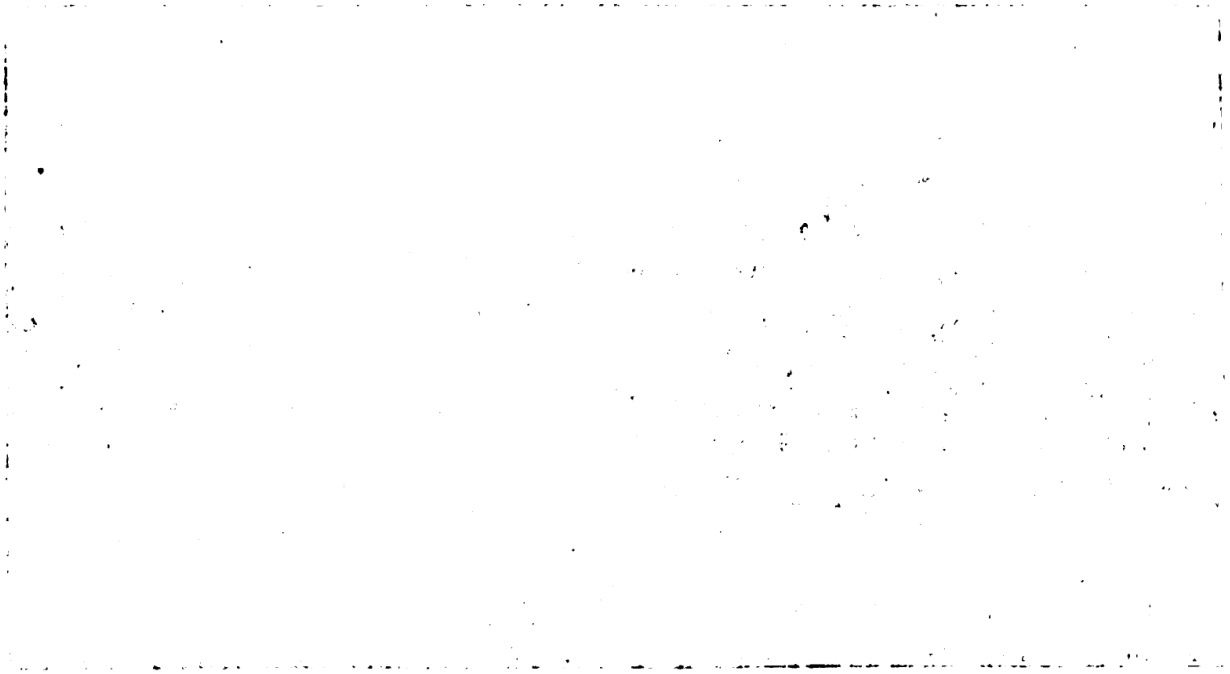

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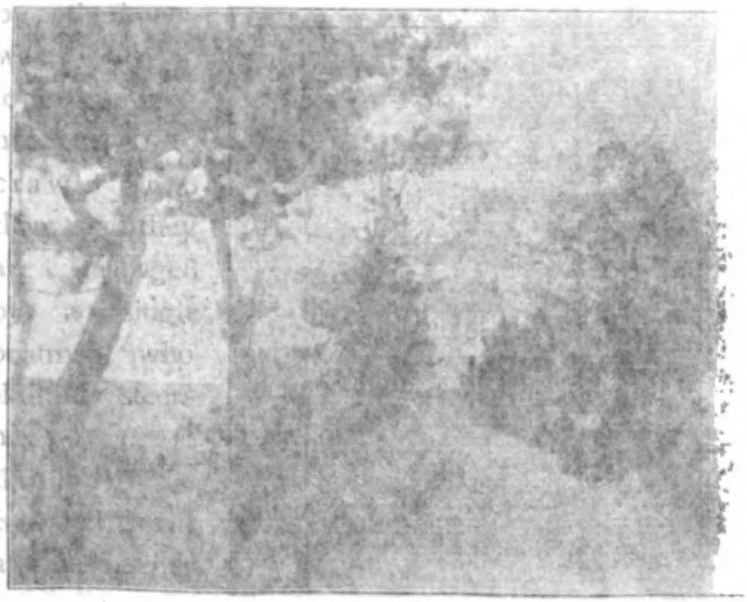

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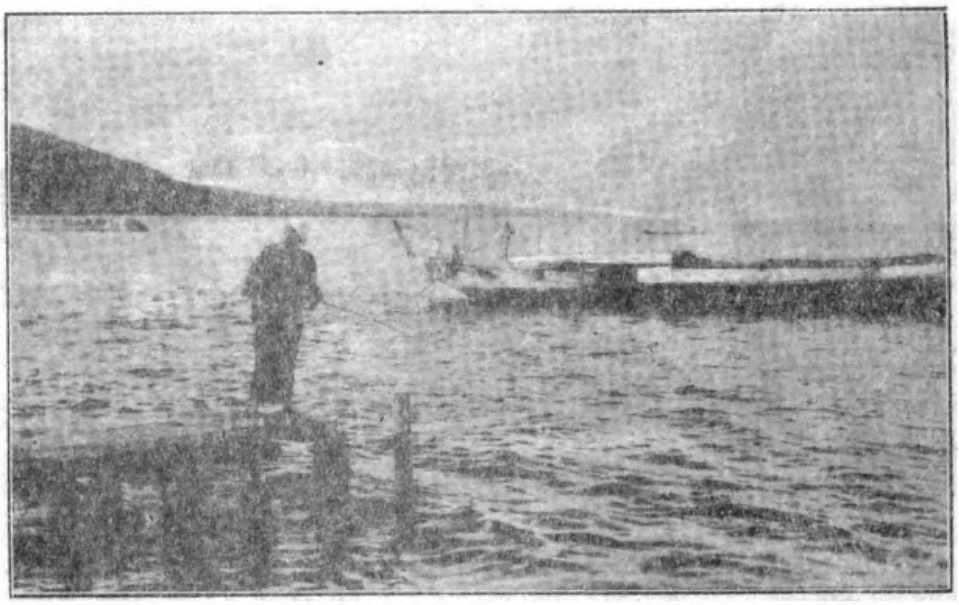


EVENING SNOW ON HIRAYAMA

to town, *sampan* may be had at one's convenience for a scull across, and picturesque fishing craft dot the whole lake; but navigation in some parts is endangered by hidden rocks, and Lake Biwa is known for sudden squalls.

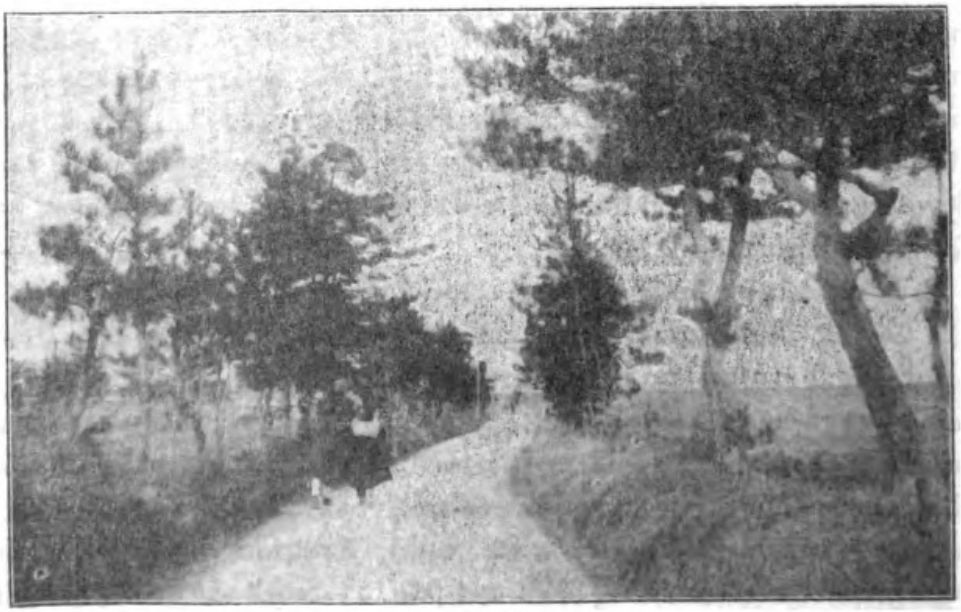
Its outlet is a river which changes its name three times, being first Setagawa, then Ujigawa and lastly Yodogawa, and empties into the sea at Osaka.

Lake Biwa furnishes many delicious small fish as well as shrimp and prawn which are caught in *eri*, queer traps shaped like an arrowhead, and the shores are lined with villages made up almost exclusively of fishermen, those of Katada claiming special distinction for boldness and bravery. A kind of fish, goby, called *haze* in Japanese, living among the rocks of these waters, is said to be a favorite with the Emperor, and is regularly sent to the Pal-

ace for him.

The eastern shores of the lake are shallow, sandy beaches, where tall reeds that shelter carp grow luxuriantly; to the west, almost from its very edge, rise Hieizan and Hirayama with their foothills, beautifully green in summer and crowned with snow in winter.

For four hundred years "The Eight Beauties of Lake Biwa" have been praised by poet and painter, having first been pointed out by Prince Konoye, of Kyoto, a court noble of highest rank, who was familiar with "The Eight Beauties of Shikusho", or Siao-Siang, China. Those of Lake Biwa are: the evening bell of Miidera; the autumn moon from Ishiyama; wild geese alighting at Katata; bright sky and breeze at Awazu; boats returning from Yabase; evening snow on Hirayama; rain by night at Karasaki; and sunset glow at Seta.



AT AWAZU

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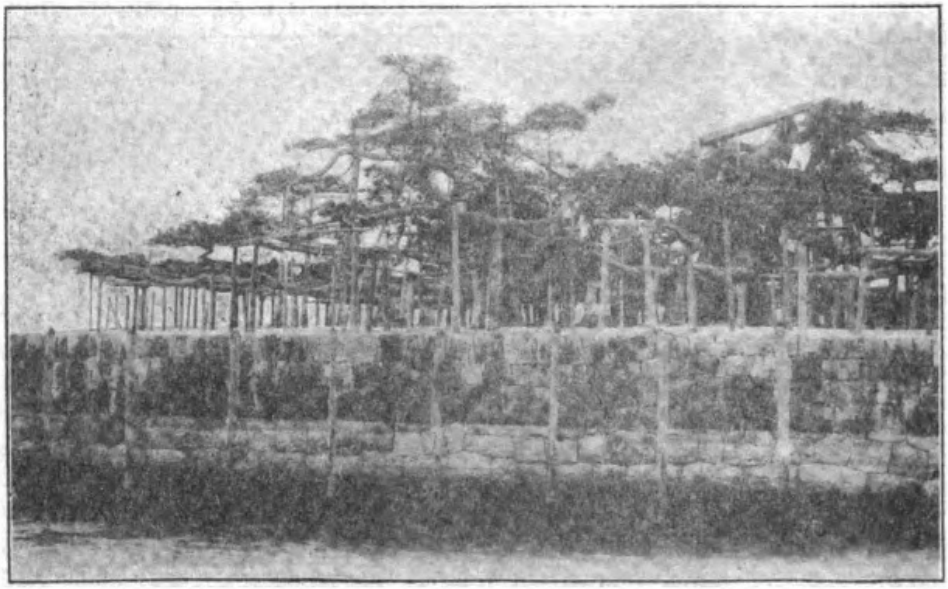
KATATA, WHERE WILD GEESE ARE SEEN

At the southern extremity of the lake and just at the foot of Mt. Osaka lies the city of Otsu, with about fifty thousand inhabitants. Near Otsu, the Biwa Canal, completed in 1890, has its opening into the lake. This artificial outlet is a most interesting feature having several tunnels, the longest of which is nearly two miles. Its total length is about seven miles, with a fall of nearly one hundred fifty feet, regulated by eight locks, and its importance to industry and commerce can hardly be estimated, as it affords the power for so many mills and factories, and transportion facilities for both freight and passengers. The latter are accommodated by native boats, with roofs so low that it is necessary to crawl into them, and they are managed by a single boatman, who skillfully steers his craft through the crowded canal, at times having but a very narrow margin left him to make a successful passage; but by dint of much calling to his confreres he is able to accomplish the feat without collision. The tunnels were formerly lighted by torches, but now have electricity, though the boats still bear aloft the flaring flame of a torch, and a trip by night through the Biwa Canal is unique and of peculiar interest.

Upon one of the hills of Otsu stands the ancient temple of the Tendai sect of Buddhists, Miidera with it wondrous bell whose tones reverberating over mountain and lake have cast their spell over generations, and as the hour of twilight throws its mysterious calm over hill and vale, the evening bell still weilds an irresistable charm, just as it did over the æsthetic prince centuries ago.

An oft related legend is told of the old Miidera bell. The story runs, that the



THE GREAT KARASAKI PINE

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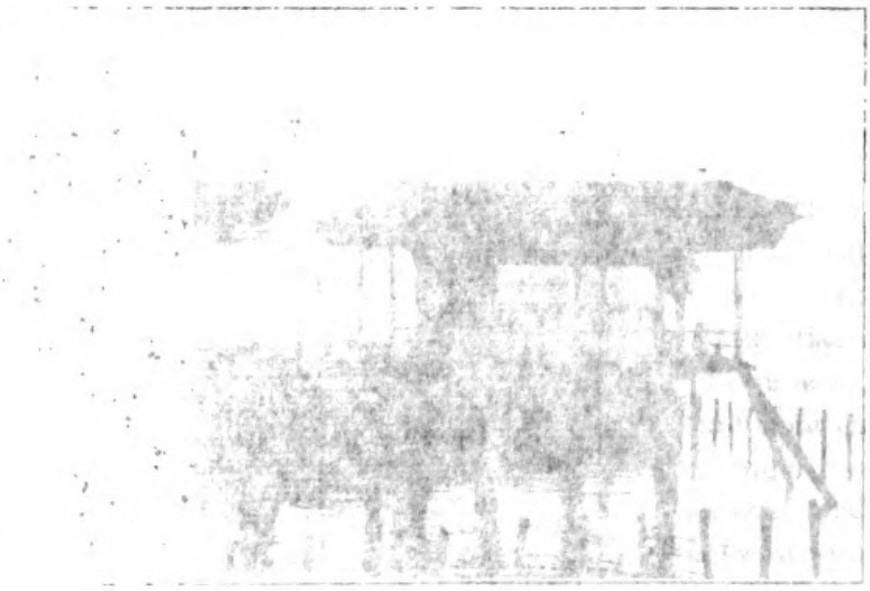

KAMATA, NEAR OTSU—LAKE BIWA

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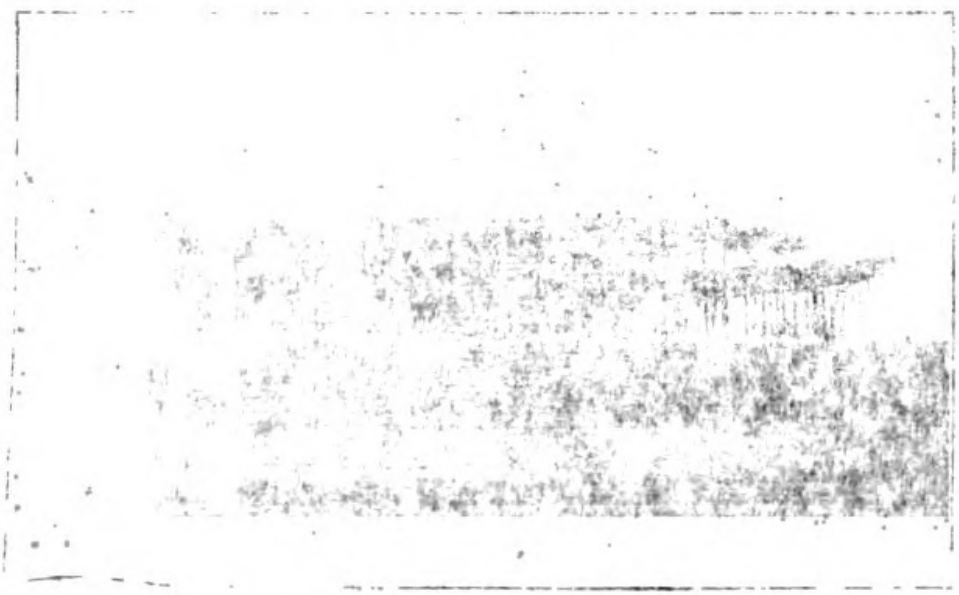

THE GREAT KIWA JAR

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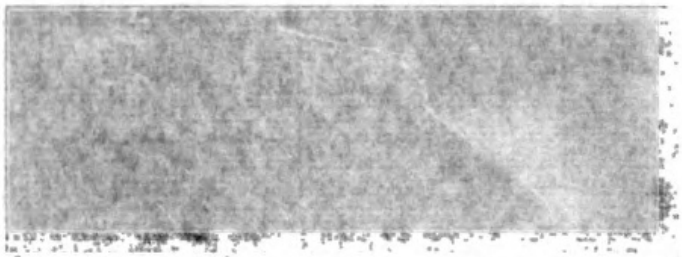

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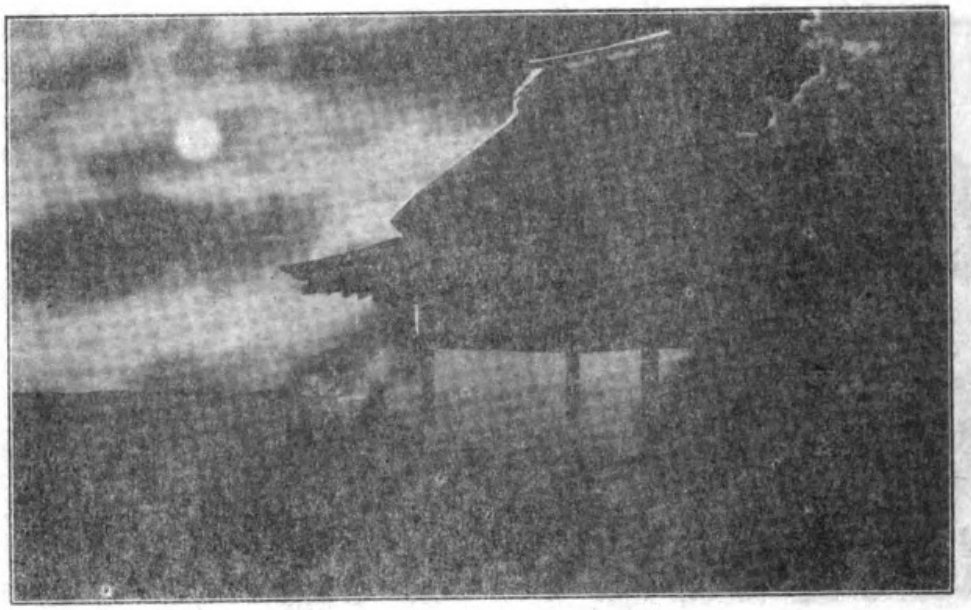

AUTUMN MOON FROM ISHIYAMA

hillside overlooking the Seta, from which a picture of varied loveliness embracing mountain, lake and stream with the long bridge, seen under the August or September moon, is of exceptional beauty, having particular fascination for the Japanese, who delight in moon viewing. Here the celebrated romanticist of the tenth century, Murasaki, wrote her Genji Monogatari, leaving her ink slab and a sutra in her own handwriting to be revered as sacred relics.

Here too, the temple bell has its legend, the hero of which, Hidesato, is worshiped as a Shinto god in a shrine close by. Hidesato, a brave *samurai*, once tread fearlessly upon the back of a monster of the deep which had spread itself menacingly across Seta bridge which the warrior was attempting to cross. Struck with Hidesato's unusual courage, the monster meta-

priests of Hieizan coveted the bell and persuaded one Hercules among them named Benkei, to steal it, promising him as much soup as he could eat, which they made in a kettle whose diameter measures five feet; but after he had performed the feat of carrying the bell up the mountain, it tormented them with crying "I want to return, I want return", until anxious to rid themselves of it, they hurled it down the mountain-side, whence it reached its old tower, somewhat the worse for its experience, but to remain there happily giving pleasure to all within its sound; and strange to say, the monster soup kettle arrived there also, by some means unexplained, and still shares interest with the bell.

Another bell, nearly the same size, was the gift of the priest-prince, Michizumi, 1602.

Ishiyamadera is a famous monastery upon another

AT MIIDERA TEMPLE

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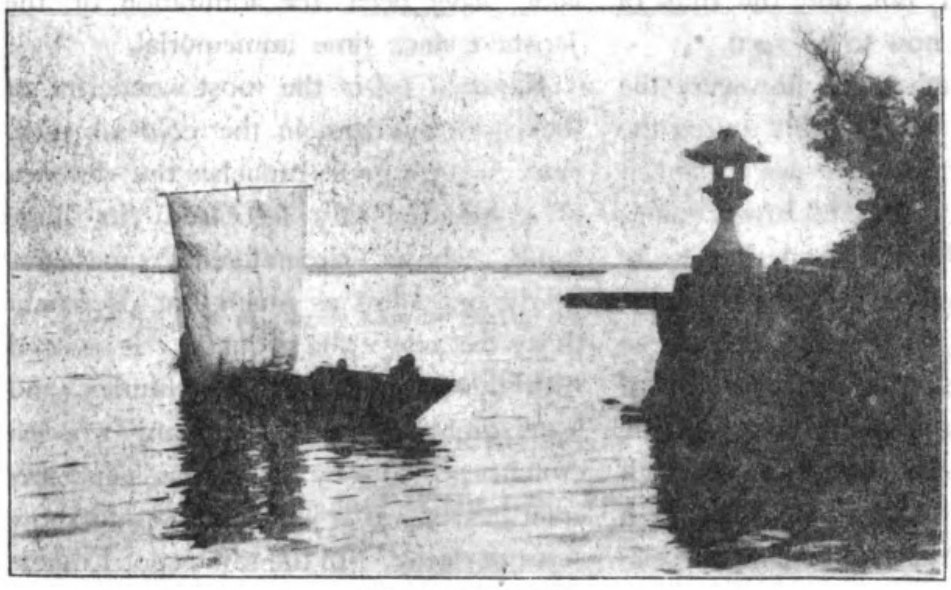


BOAT AT YABASE

morphosed at once into human form and announced himself as ruler of the near by waters, and besought a favor of the gallant knight. "Such valor I have never found", said he of the watery kingdom, "and daily have I cast myself on the bridge as you first beheld me, to test the prowess of men, but none has dared approach me."

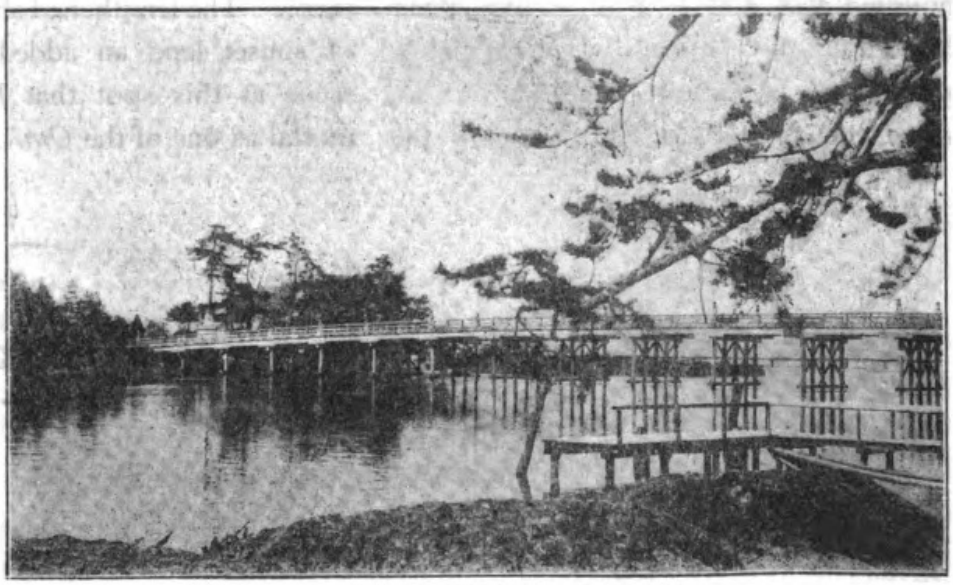
"And pray what service may I render you", questioned the flattered *samurai*, "I would consider myself honored."

"The damsels of our court are daily much affrighted and alarmed by visitations from a huge and venomous centipede that dwells in yonder Mt. Mikami. To slay him is beyond my power, and I would ask your aid."

"Right willingly I grant it." replied the man of courage, and off they set to seek the haunts of the strange enemy. When they discovered him, an arrow from Hidesato's bow dispatched him instantly, to the great delight of the admiring sea god, who was not slow to announce the fact to his subjects, and as an expression of their gratitude and appreciation, a great bell was given to him, and he in turn presented it to the near by temple.

Katata, with its small sandy cape, is near the village of Okoto, and the flocks of wild geese alighting there are indeed an interesting sight. Just off the cape is Ukimido, or the Floating Temple, a small shrine perched upon a rock, and containing a Buddhist image.

Awazu has other claims to beauty besides her 'bright sky and summer breeze,' counted among the *Omi Hakkei*; for the avenue of pines, the quiet country-side and distant hills present a scene of undoubted charm. Historic Zeze castle built by order of the first Tokugawa *Shogun*, once stood on the lake-side in



SUNSET AT SETA

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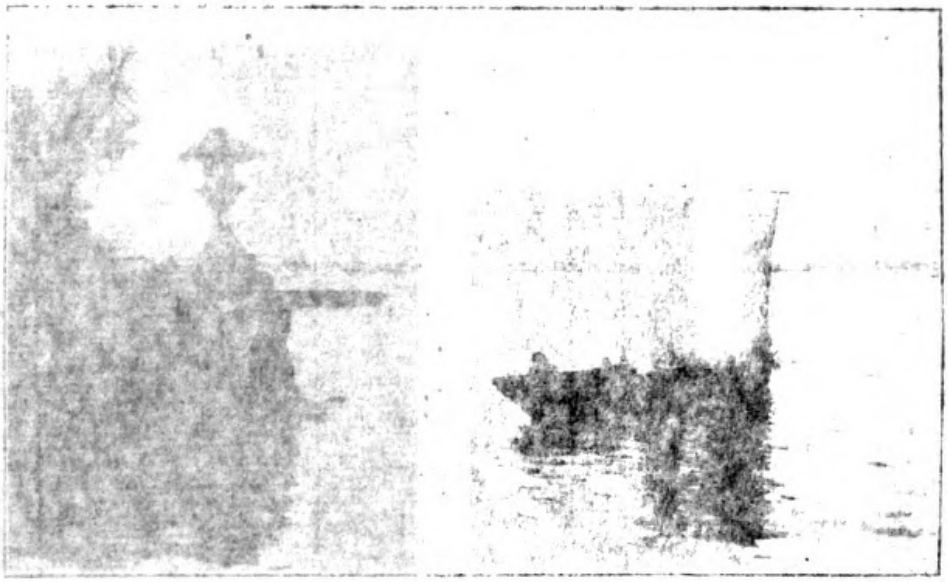

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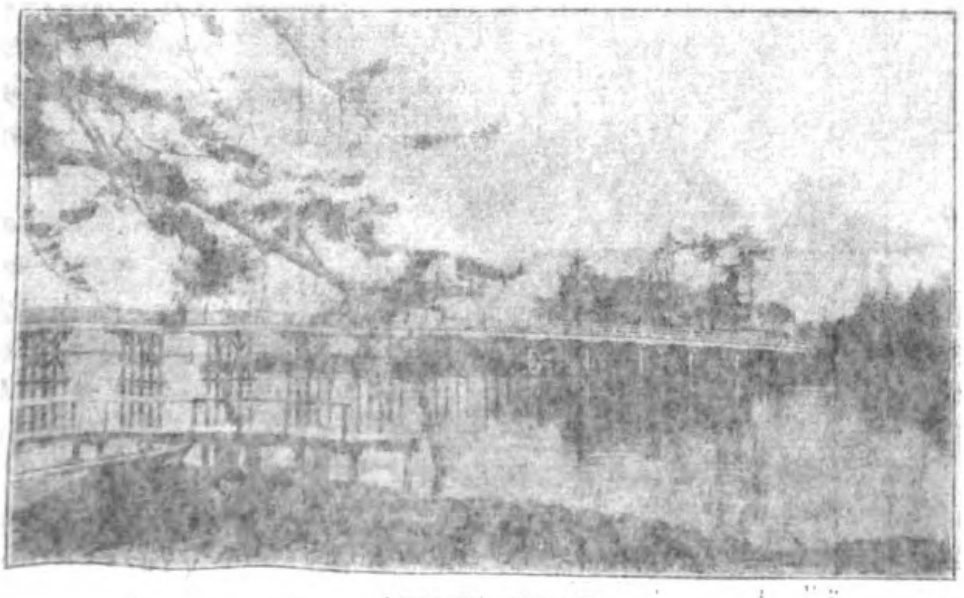

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this neighborhood but only the ruins of its ston[illegible]

So [illegible] further on, [illegible] ports of [illegible] [illegible] [illegible] [illegible] and if [illegible] the [illegible] the [illegible] [illegible] [illegible] [illegible] Kamakura; the [illegible] [illegible] [illegible] [illegible]

this neighborhood, but only the ruins of its stone walls are now to be seen.

Some miles farther on, however, the turrets of Hikone castle, built during the same period by one of Ieyasu's staunch adherents, Ii Naotaka, still tower aloft, and from them the most superb view of the entire surrounding district may be had. The castle grounds embrace a large area including the celebrated gardens of Rakurakuen; the construction of the buildings is said to have continued through twenty years. The white walls and high turrets circle and crown a high prominence, and stand out boldly against their wooded background. The last lord of this feudal fortress was murdered because of his sanction of foreign intercourse; years later when the spirit of the times had already played havoc with many national land marks, His Majesty the Emperor happened at this place just in time to save the castle from distruction by modern enthusiasts.

Yabase is a small harbour where fishing boats bring their catch and put out again for the morrow's casting of nets, and the picturesque craft with their square sails as they come and go, form one of the great sights of the lake.

Mt. Hira, rising to the west of Lake Biwa, has an altitude of nearly three thousand feet, and is covered with snow throughout the winter, as are also the irregular peak of Munadake, and Mt. Ibuki, which, reflected in the blue waters of the lake, have been the admiration of the Japanese since time immemorial.

Karasaki offers the most wonderful of the eight wonders, in the colossal pine, spreading its great branches the distance of a hundred fifty feet from its huge trunk, whose circumference measures nearly one third as much, but rises only thirty feet above the ground. It is aged with three and a quarter centuries, and leans gratefully upon the many wooden crutches provided by kindly hands and reverent hearts. It is just beginning to show signs of decay. In the same spot Emperor Tenji planted the first Karasaki pine in 655 A. D., which was destroyed by a storm, but quickly replaced, and no doubt when time has felled the present one, another will take its place that posterity may not be denied one of he beauties of Omi.

Where the lake becomes the river Seta, stretches the longest bridge in all Japan, called Karabashi, or the Chinese Bridge. There is a small island in mid-stream which really makes it two bridges instead of one, but the effect is that of great length. Many myths there are about the Seta bridge and the dragon gods and goddesses that dwell beneath, and the *daimyo* of old were wont to cast in the water a golden comb when crossing the bridge, as a tribute to the queen goddess there. The lengthened shadows and glow of sunset lend an added interest to the scene at this spot that has made it immortal as one of the *Omi Hakkei*.

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OLD POEMS*

Ōmi no umi yuunami chidori naga nakeba kokoromo shinuni inishie omohoyu.

When over Biwa's waters wide
Flies the plover crying,
Just at the hour of eventide,
Old memories come sighing.

Ausaka ni uchi idete mireba Ōmino umi shirayuubanani nami tachi wataru.

Seen from Ausaka's distant height
Lake Biwa's billowy breast
Seems a field of feathery cotton, white
With each wave's snowy crest.

Hichikei wa kirini kakurete mii no kane.

Lake Biwa's other charms may be
Oft hid in mist and mystery,
But ever clear and sweet and sound
Of Mi-i-dera's bell profound.

Translations by KATHRYN RUCKER.

* Two of these are *uta*, or poems of thiry one syllables, the form adopted by superior poets and are so old as to contain words now long obsolete; the third belongs to the *haiku*, or seventeen syllable poem, used mostly by those less talented.

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JAPANESE CRESTS

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JAPANESE CRESTS

Like many other interesting things in Japan, accurate knowledge of its origin is lacking about the *mon* or family badge used by the upper classes from ancient times; owing, as in other instances, to the absence of authentic historical records up to the time of the introduction from China of a written language, fact and fancy having become interwoven in tradition.

Family organization was made the basis of the social fabric with the beginning of the Empire. It is held that the various followers of the gods who bore earthly beings to become divine rulers of the land, the Imperial family, handed down their respective vocations to their descendants who in turn assumed the name of their occupation as a permanent designation for their family; official positions, inherited generation after generation, naturally bestowing upon those who filled them, the name of the duty which they performed.

It is said that when Jimmu Tenno unified the Empire, he appointed those of his followers who had rendered him great service, as governors of provinces, and in succeeding reigns numerous offices, *shinabe*, were instituted. The general name of *Miyatsuko* was given to those holding official posts, and the chief was known as *Tomono Miyatsuko*. Descendants of the different gods were known by the name *Muraji*, and families of Imperial extraction were distinguished as *Omi*, and the more important government offices were filled by the heads of these two families.

The sovereigns themselves adopted no family name. The branch families, great and small, came under them with their followers, and became connected with the ceremonies of the Imperial Court as well as with religious rites, and it soon became necessary for these various ones to have some badge by which they might be distinguished from each other. Such had already been adopted by the *inabe*, in charge of the Imperial wardrobe, who had placed the figure of a cucumber on their tents; and also by the *Monobe Tsurji*, keepers of arms, who marked their drums and halberds with a *tomoe*, an Oriental figure shaped like a comma.

So it is most probable that after the period of Taiho, the custom of using such marks and erecting signs when the articles to be used for the Imperial festivals were sent to Daizen, Mondonotsukasa and Mikinotsukasa, developed out of the system of *shinabe*; and the symbols on tents and flags of the military families of later date were likewise derived from that.

During the time of Empress Suiko (593 A. D.), official rank was distinguished by the head dress, and amily names were granted by the court, independent of official position, and when Kotoku acceded to the throne, he inaugurated drastic reforms in the administration of government, and a very clear line of demarkation was drawn between official posts and family names. But even after this, families who held hereditary office as guardian of shrines, and those who for generations served the Imperial Household as superintendent of cooking, bore the names of Nakaomi and Takahashi respectively. Also several other families in personal attendance upon the Imperial person, performed certain offices, such as holding the umbrella over the Emperor when he attended national festivals; each of such families having a badge, which, though used for official purposes, was handed down as a family crest.

During, the reign of Emperor Kwammu, the custom of conferring family names upon Imperial princes was inaugurated and

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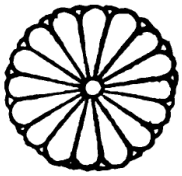
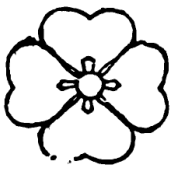
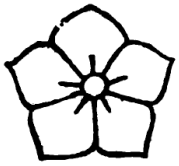


CHRYSANTHEMUM



SHEEP SORREL

PEONY



KIKYO (PLATYCODON GRANDIFLORIEM)

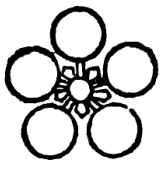
FIVE GENTIAN

CHRYSANTHEMUM AND WATER

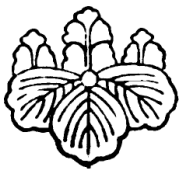
BAMBOO LEAVES

IRIS LAEVIGATA

WATER PLANTAIN



PLUM FLOWER

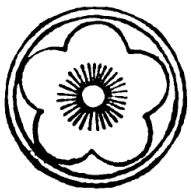


PAULOWNIA (GOSAN)

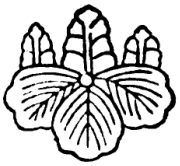
BAMBOO LEAVES AND SPARROWS

IRIS LAEVIGATA

WATER PLANTAIN



WHITE PLUM BLOSSOM

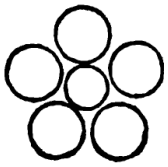


PAULOWNIA (GOSHICHI)

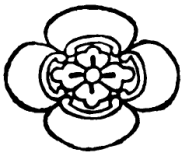
BAMBOO LEAVES AND SNOW

GINGER MIOGA

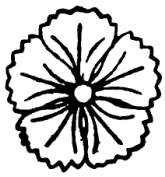
HOLLYHOCK LEAVES



PLUM



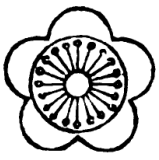
PUTCHUCK



PINK

MAPLE

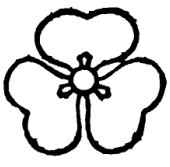
WISTARIA



FREE PLUM

PUTCHUCH AND TWO BARS

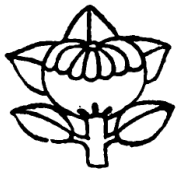
OAK LEAVES



SHEEP SORREL

WISTARIA

WATER AND PLANTAIN



CITRUS NOBILIS

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CHRYSANTHEMUM

SHEEP SORREL

PEONY

KIKYO (PLATY-
CODON GRANDI-
FLORUM)

FIVE CENTAN

CHRYSAN-
THEMUM AND
WATER

BAMBOO LEAVES

IRIS LAEVIGATA

WATER PLANTAIN

PLUM FLOWER

PAULOWNIA
(CRAS)

BAMBOO LEAVES
AND SPARROWS

IRIS
LAEVIGATA

WATER
PLANTAIN

WHITE PLUM
BLOSSOM

PAULOWNIA
(CONICHI)

BAMBOO LEAVES
AND SNOW

GINGER MOCA

HOLLYHOCK
LEAVES

PLUM

PETUNIUS

PINK

MAPLE

WISTARIA

FREE PLUM

PETUNIUS
AND TWO BARS

OAK LEAVES

SHEEP SORREL

WISTARIA

WATER AND
PLANTAIN

CITRUS
NOBILIS

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such, of course, took first rank. The Hojiwara family rose to great power and prominence, and received, together with the Imperial scions, the official appointments, and by that time had already adopted as a badge or crest, the *Aoi-no-mawa*, or *wistaria*. The Tachibana family used the citrus nobilus, the Minamoto family, bamboo grass, and the Taira family, a butterfly; and since the latter *two* controlled military forces, the *samurai* class became very influential, and followed their leaders in adopting symbols for their tents, armor et cetera, and these also became permanent as family crests.

The four important families named above spread all over the country, many of the branches assuming new names and adopting other badges or crests.

Just when the custom of using crests on the *kimono* arose is not clearly known, but the first positive record of it appears in a portrait of Prince Umayado, painted by Asa, Imperial Prince of Kudara, in the reign of Empress Suiko; in it, wattercaltrop crests appear as a decoration. Previous to that time they had only been seen on carriage covers, tents, screens, armor and various utensils.

Originally *were* woven in cloth as a design, but this *was* used on ceremonial occasions only, and by no one except the Mikado and his officials, and the rank of the Imperial princes and government officials was distinguished, ordinarily, by the color of their garments. Later, all above the rank of *daimyo* were allowed to substitute their personal crests in lieu of that fixed by State, but several of the *aoi-mon*, or crests which had been woven *in* cloth, were adopted by private persons, and so became family crests.

Crests may be divided into three groups; those which have been granted by Imperial sanction; those which were chosen personally; and those which were conferred by masters upon their retainers.

By the time of the Ashikaga Shogun, the custom had become so general among the official and military classes, that the number of emblems in use was legion and their origin, in the majority of cases, had been according to the choice or fancy of those adopting them, the native fondness for flowers and birds predominating, the example set by the earliest suggestion as to its circular form, being followed without deviation; whatever the nature of the flower, bird or animal, or the few other objects converted into crests, it *was* so conventionalized as to fit itself to the one approved shape.

The history of the Imperial crest (a conventional form of the chrysanthemum, having sixteen petals), is also uncertain, but appears to have been used for the first time by the Regent Go-toba (1186), who had a passion for swords, and learned the art of forging them, gathering around him the master smiths of his time. He marked weapons of his own make by imprinting the figure of a chrysanthemum on the handle, and subsequently it was adopted as the Imperial emblem. The *paulownia* Imperialis had been used as ornament on garments and other things for personal use of the Mikado, and was converted into a crest in several forms, *Kiri-mon* and *Gosho-no-Kiri*, a simplified form, and continues in use to the present time, as a subordinate crest, the chrysanthemum being the highest of insignia.

Mention is made of the privilege of using the Imperial crest being granted to Ashikaga Takauji, to Imperial princes in holy orders, to others of exalted rank and Buddhist temples during the time of the Ashikaga Shogun. Among the families who were allowed to use the *paulownia Imperialis Gosan* crest, by the Shogun, many adopted only the one of lower rank, or *Gosan*, out of deference to the Imperial family, which was also the polite custom among others, such as envoys,

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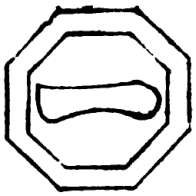
KIKYO OF SWORD FORM AND ONE

GENITAN

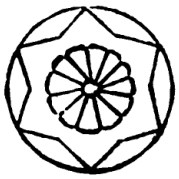


ONE

FAN

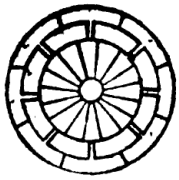
UMBRELLA HAT AND BAMBOO

SWALLOWS



LOTUS

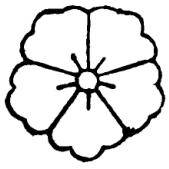
THREE



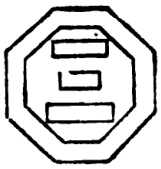
WHEEL CREST

SWALLOWS AND FLOWERS

WILD GOOSE

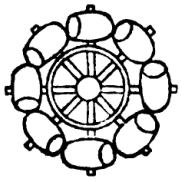


'TOGA'

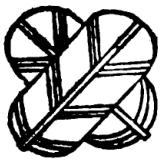


THREE

ARROW PATTERN

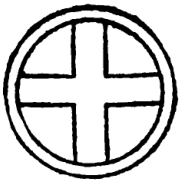


MALLET WHEEL

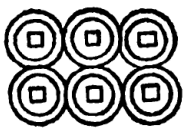


HAWK WINGS

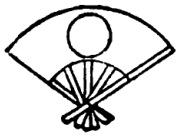
BUTTERFLY



CROSS



SIX COINS



FAN

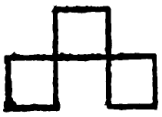
DEER HORNS

BUTTERFLY

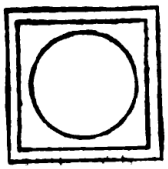
IVY

OAK LEAVES IN A CIRCLE

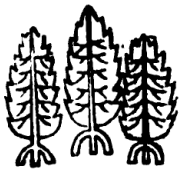
WAVES



STONES

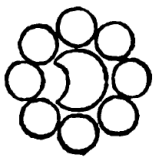


MOON IN A SQUARE

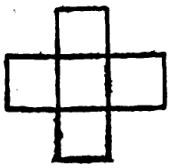


CRYPTOMERIA

OAK



SPARS AND CRESCENT



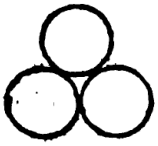
STONES

MOON BEHIND A CLOUD

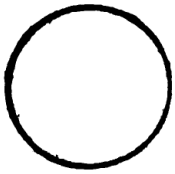
PINE

THREE STARS AND ONE

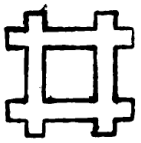
LIGHTNING



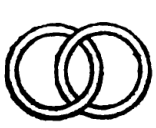
THREE STARS



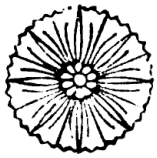
WHITE RICE DUMPLING



A WELL-FRAME



LINKED RINGS



PINK

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musicians and artists, upon whom such an honor was conferred by high dignitaries.

Crests conferred by Imperial favor carried with them the highest distinction; the chrysanthemum and water, *kikusui*, bestowed upon the Kusunoki family by Emperor Go-Daigo (1319), for loyal service, was the first instance in which the chrysanthemum form was given, and it is said the water was added by the recipient, as showing proper respect to his sovereign. Another instance in which a crest was bestowed by Emperor Go-Daigo, was to a famous archer, the head of the Ogasawara family; he was so highly esteemed as a marksman that the Mikado raised his rank and ordered him to use the Chinese character signifying *king*, as his crest, but his modesty forbade this and he compromised by using only a part of it. Both the chrysanthemum and paulownia were granted to Ouchi Yoshihiro and Mori Motonari, in consideration of funds donated by them for the coronation ceremony at the Imperial Court, and their descendants inherited its use. The same permission was accorded Oda Nobunaga, and later to Hashiba Hideyoshi, who at the same time was granted the family name of Toyotomi, and adopted both without change, although he was of the humblest parentage. Up to this time only those among the common people whose masters chose to confer upon them a great favor, had family names.

But when Tokugawa Ieyasu came into military power, he declined the honor proffered by the Imperial Court at Kyoto, and, it is said, adopted the *aoi*, or three hollyhock leaves, because on an occasion when he returned from the battle field much fatigued, refreshments were served to him on three leaves of this plant, and as it had previously been used by his family, he considered it a good omen, and made it the crest of the Tokugawa dynasty, famous throughout the land.

It seems to have been the fashion to attach some interesting story to the family crest, and even legends are related in connection with some, the following being told concerning that of the Chiba family, the sun and star. In the plains of Chiba blossomed many bright and beautiful flowers, and an old pine tree grew. Every night an angel came to ramble among the flowers, and would hang her robe on the pine tree. The Chiba family observed her habit and took advantage of the opportunity for examining the mantle, upon which they found a crest of the sun and star, which they then adopted as their own.

Wakizaka Yoshiharu changed his family crest upon becoming a victorious hero under Hideyoshi in the seige of the Castle of Miki, previous to which the general had presented him with a *koro* or warrior's hood, the form of which he afterwards used as his crest.

Even such articles as rice dumplings and slices thereof have been chosen to represent notable families, the former being adopted by Prince Kanaaka, son of Emperor Go-Daigo, who presented him, on the eve of his departure for the battle field, with a brocade banner on which appeared the sun and moon, and on account of their resemblance to the festival food, the rice dumpling, the Prince used the latter for his crest.

The Kajikawa and Ikeda families, descended from Kusunoki, bear a crest in which two slices of rice dumpling are accounted for as being an expression of appreciation felt for a present of the same from an humble landlord offering congratulations upon hearing of his friend's good fortune in entering the service of Oda Nobunaga.

Many early families who came under the influence of the Jesuit fathers, adopted some form of the cross as their crests, considering it a good way to express their religious belief. When Christianity was

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musicians and artists, upon whom such an honor was conferred by high dignitaries.

Crests conferred by Imperial favor carried with them the highest distinction; the chrysanthemum and water, *kikusui*, bestowed upon the Kusunoki family by Emperor Go-Daigo (1319), for loyal service, was the first instance in which the chrysanthemum form was given, and it is said the water was added by the recipient, as showing proper respect to his sovereign. Another instance in which a crest was bestowed by Emperor Go-Daigo, was to a famous archer, the head of the Ogasawara family; he was so highly esteemed as a *samurai* that the Mikado raised his rank and ordered him to use the Chinese character signifying king, as his crest, but his modesty forbade this and he compromised by using only a part of it. Both the chrysanthemum and paulownia were granted to Ouchi Yoshihiro and Mori Motonari, in consideration of funds donated by them for the coronation ceremony at the Imperial Court, and their descendants inherited its use. The same permission was accorded Ota Nobunaga, and later to Hashiba Hideyoshi, who at the same time was granted the family name of Toyotomi, and adopted both without change, although he was of the humblest parentage. Up to this time only those among the common people whose masters chose to confer upon them a great favor, had family names.

But when Tokugawa Iyeyasu came into military power, he declined the honor proffered by the Imperial Court at Kyoto, and, it is said, adopted the *mitsu aoi*, or three hollyhock leaves, because on an occasion when he returned from the battle field much fatigued, refreshments were served to him on three leaves of this plant, and as it had previously been used by his family, he considered it a good omen, and made it the crest of the Tokugawa dynasty, famous throughout the land.

It seems to have been the fashion to attach some interesting story to the family crest, and even legends are related in connection with some, the following being told concerning that of the Chiba family, the sun and star. In the plains of Chiba blossomed many bright and beautiful flowers, and an old pine tree grew. Every night an angel came to ramble among the flowers, and would hang her robe on the pine tree. The Chiba family observed her habit and took advantage of the opportunity for examining the mantle, upon which they found a crest of the sun and star, which they then adopted as their own.

Wakizaka Yoshiharu changed his family crest upon becoming a victorious hero under Hideyoshi in the seige of the Castle of Miki, previous to which the general had presented him with a *horo* or warrior's hood, the form of which he afterwards used as his crest.

Even such articles as rice dumplings and slices thereof have been chosen to represent notable families, the former being adopted by Prince Kananaka, son of Emperor Go-Daigo, who presented him, on the eve of his departure for the battle field, with a brocade banner on which appeared the sun and moon, and on account of their resemblance to the festival food, the rice dumpling, the Prince used the latter for his crest.

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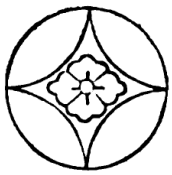
SWASTIKA

MITSUDOMOYE

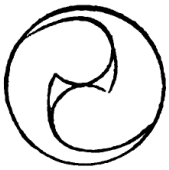
CHINESE WATER CALTROP



WATER CALTROP

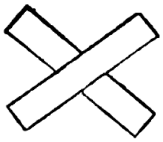
APRICOT LEAVES

CROSS AND CIRCLE



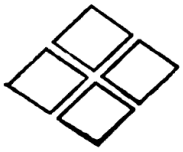
FUTATSUDOMOYE

CLOVE WHEEL



ST. ANDREW'S CROSS

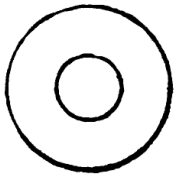
PEONY



CONVENTIONUL WATER CALTROP

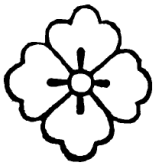
GENTIAN WHEEL

THREE FISH SCALES

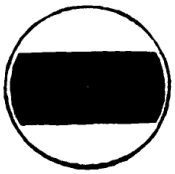


A SERPENT'S EYE

SIX GENTIAN

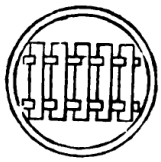


WATER CALTROP FLOWER

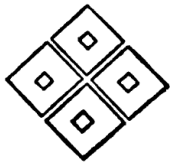


THE SUN AND FOOD FOR THE GODS

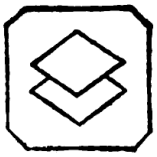
FISH SCALE



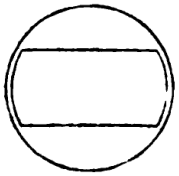
SACRED FENCE



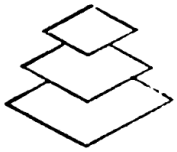
FOUR EYES



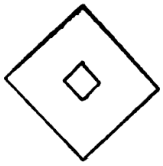
TWO LEAVES ON A TRAY



THE SUN AND FOOD FOR THE GODS



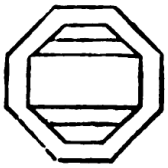
THREE STORIED GROUP OF LEAVES



NAIL EXTRACTOR

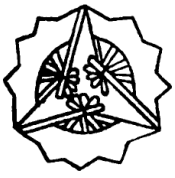
HEMP PALM

RIVER FENCE



SPECIAL RANK FOR PHYSICAL COURAGE

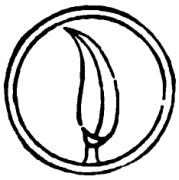
CHINESE CHARACTER DENOTING UPPER



THREE FANS

CHAINED HORSE

TWO HAWKS



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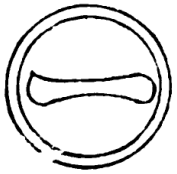
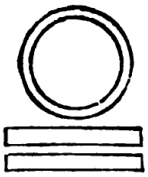
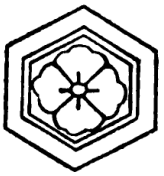


CHINESE CHARACTER ONE



TRAY AND CHOPSTICKS



TORTOISE SHELL

CRANE

RICE EARS

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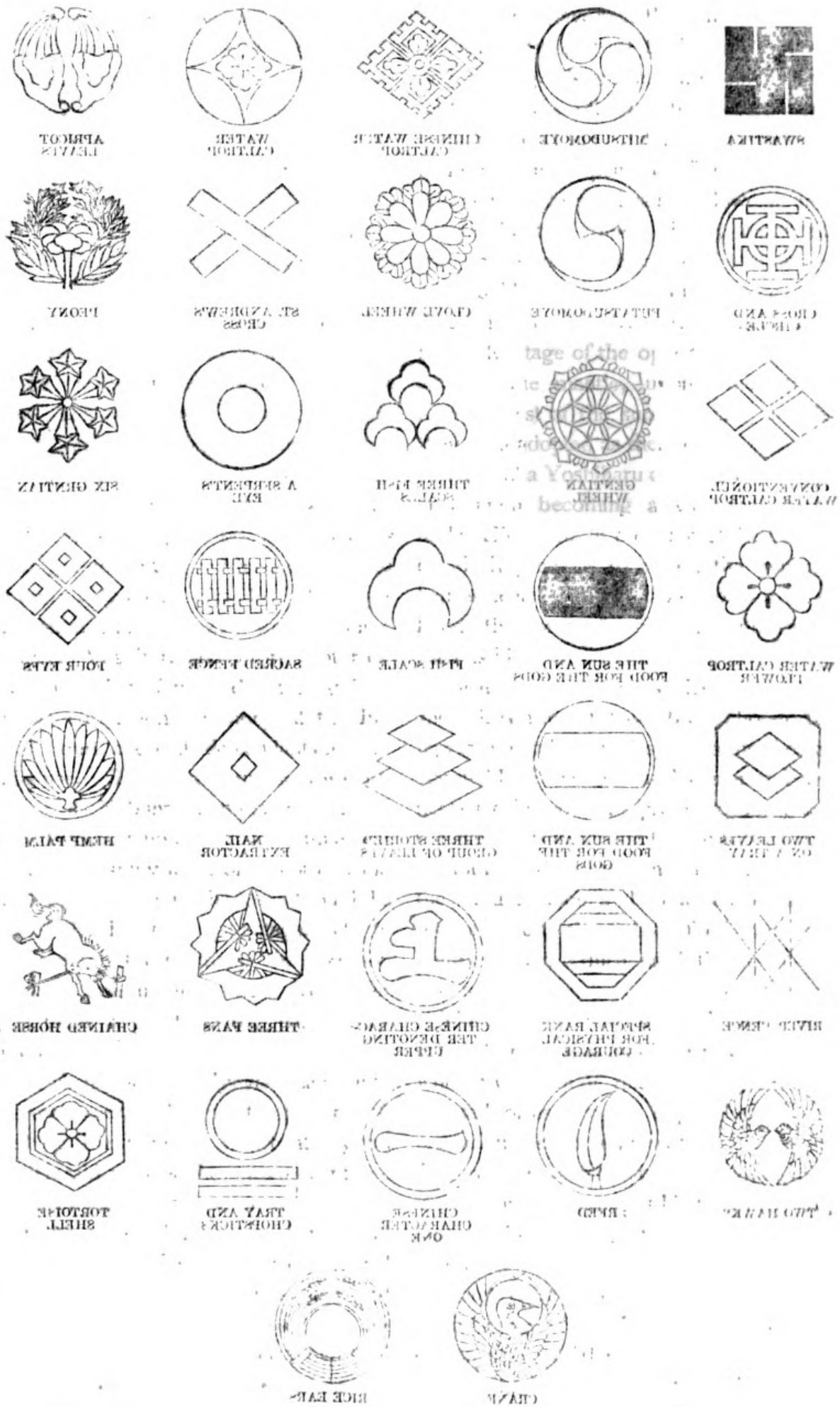

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into related, those families were compelled to make alterations in their crests, but the evidence of the Chrysanthemum crest will be seen. The crest of the Imperial Shimadzu family, of Satsuma, embraces a cross; it was given to this ancient family by his Satsuma Majesty Yoritomo.

At the time of the Shogunate [illegible] orders were issued forbidding the [illegible] use of the Imperial crest, and [illegible] of the Imperial family and those [illegible] upon whom the honor of [illegible] that crest had been conferred changed their old badges for [illegible] at the [illegible] of the nobility substituting the minor form of the paulownia imperialis. Such reverence is now shown the Imperial chrysanthemum crest that few will even dare use the design unless it be for actual use by the Imperial family, and the way in which it is sometimes made use of as a design by unknowing Westerners is abhorred by the subjects of the Mikado to whom the emblem is so sacred.

Family crests were granted to the common people with the beginning of the Enlightened era, together with the privilege of adopting a crest if they so desired, the only restriction being placed upon the chrysanthemum; so that the names and crests of many ancient families were appropriated by new aspirants to fame, and consequently from that time the name and crest have been no longer an index to lineage and position.

The [illegible] however, [illegible] the wives, as to-day, even [illegible] above the laboring class, usually have adopted on the leaves and in the centre of the [illegible] between the shoulders of their dress, their family crest, in white, provided for wives, the width is equal, sometimes [illegible] broader, on the cross wise [illegible] cloth, to a circle about an inch in diameter as it is worn for a man's dress.

It now is not imperative at any [illegible] ceremonial occasion, when a [illegible] wears with five, instead of three, must be worn, the two additional ones appearing on either side in front where a decoration would be placed. It is the polite usage, however, when paying a call or attending functions, to wear a three crested [illegible] outer coat.

Among women it is not uncommon to use substitutes for the family crests, if something dainter and more artistic is desired, and in families of high standing a distinction is made for the male and female members, some variation in the form serving for this purpose; there are also such ordinance crests to be used by more [illegible] family other than the head. There are over some four thousand crests, there is commun use exceeding one thousand, though family names are fewer than three hundred.

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interdicted, these families were compelled to make alterations in their crests, but the evidence of the Christian cross may still be seen. The crest of the distinguished Shimadzu family, of Satsuma, embraces a cross; it was given to Shimadzu Tadahisa by his father Minamoto Yoritomo.

At the time of the Meiji Restoration, orders were issued prohibiting the further use of the chrysathemum crest outside of the Imperial family and those families upon whom the honor of bearing that emblem had been conferred, resumed their old badges or found new ones, most of the nobility substitutiong the minor form of the paulownia imperialis. Such reverence is now shown the Imperial chrysanthemum crest that few will even draw the design unless it be for actual use by the Imperial family, and the way in which it is sometimes made use of as a design by unknowing Westerners is abhorred by the subjects of the Mikado to whom the emblem is so sacred.

Family names were granted to the common people with the beginning of the Enlightened era, together with the privilege of adopting a crest if they so desired, the only restriction being placed upon the chrysanthemum; so that the names and crests of many ancient families were appropriated by new aspirants to fame, and consequently from that time, the name and crest have been no longer an index to lineage and position.

The custom, however, remains the same, and to-day, men and women above the laboring class, usually have placed on the sleeves and in the centre of the back between the shoulders of their *kimono*, their family crest, in white, provided for when the cloth is dyed, sometimes embroidered, or in rare cases woven in the cloth, in a circle about an inch in diameter, a little larger for a man's dress.

Its use is not imperative at any time except on ceremonial occasions, when a *kimono* with five, instead of three, must be worn, the two additional ones appearing on either side in front where a decoration would be placed. It is the polite usage, however, when paying a call or attending functions, to wear a three crested *haori*, outer coat.

Among women it is not uncommon to use substitutes for the family crests, if something daintier and more artistic is desired, and in families of high standing a distinction is made for the male and female members, some variation in the form serving for this purpose; there are also subordinate crests to beused by mem bers of a family other than the head. There are now some four thousand crests, those in common use exceeding one thousand, though family names are fewer than three hundred.

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MAIN THOROUGHFARE, KANDA

KANDA, THE "LATIN QUARTER" OF TOKYO

A century ago, Kanda, the present student quarter of the capital city, was animated chiefly by the *hatamoto*, or body guard of the Tokugawa *Shogun*, and the scenes of the daily vegetable market. Before the Meiji era it became the location for the then highest seat of learning in the Empire, the Seido, and students from all parts of the country began to find their way there, and naturally took up their abode in the adjoining neighborhood.

When the Tokugawa regime saw its close and the Imperial Government was firmly established in the new eastern capital, Tokyo, formerly Yedo, the educational system was remodeled on a broader basis, and general education greatly encouraged. New institutions sprung up, both private and public, and curiously enough, the majority of them were established in Kanda. The Kioritsu, the most prominent preparatory school, was in Awajicho, and the Kaisei Gakko (which became later a part of the Imperial University) and the Gakushuin, or Peers' School, were both in Nishikicho, one of Kanda's principal sections, and now the same street is the home of the Foreign Language School and the Higher Commercial School, both under Government control, and also the English Language School and the National English Association, two private organizations. The Girl's Higher Normal and the Educational Museum are at Ochanomidzu opposite Surugadai; near the Kanda bridge is the Female Artisans' School, and the Meiji and Chuo Universities are two other private institutions to be found in Kanda.

In none of these are dormitories provided for students, in consequence of which hundreds of cheap lodging and boarding houses have been opened near by, to cater to the thousands of students, and the shops to be found in this section are espe-

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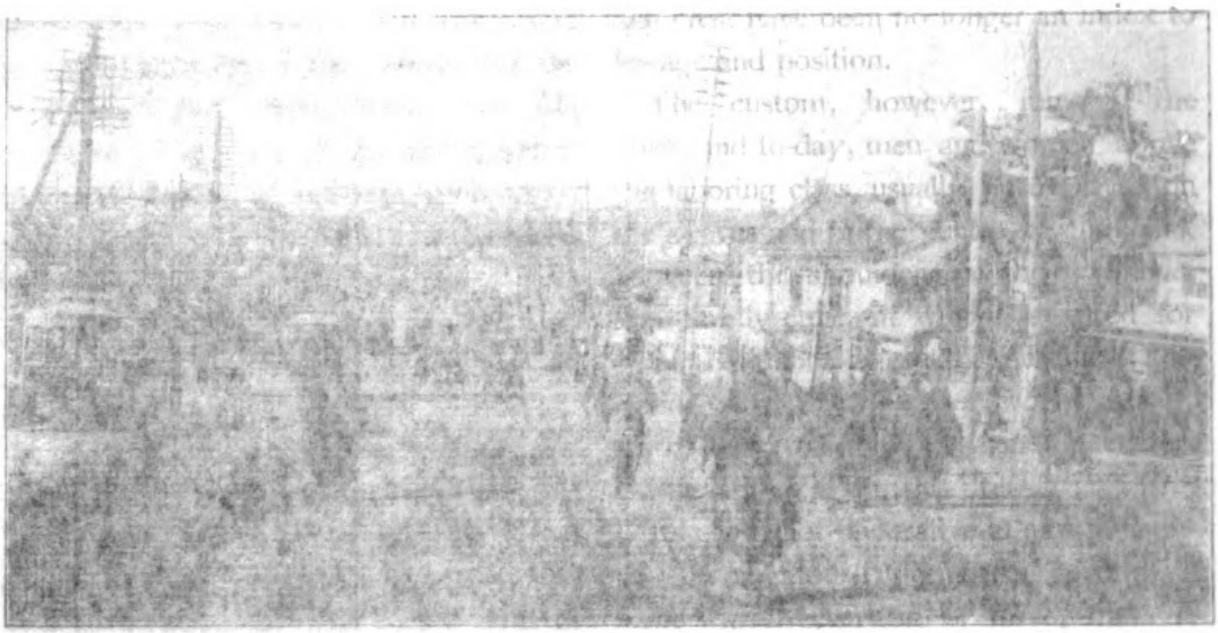

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TOKYO IMPERIAL UNIVERSITY, KANDA

cially adapted to meet their needs and demands.

Surrounded, the backgrounds of Ogawamachi, Jimbocho and Nishikicho are the popular places for lodgings, and the buildings are extremely plain and simple. Rooms, usually about nine feet square, are rented unfurnished for $ 1.25 per month. The student must supply his own bedding, table, lamp and all he is to have. Meals are served in his room for which he pays $ 3.50 per month, making board and lodging but $ 4.75 per month. Lastly, however, the student class in Japan has undergone a radical change

A MILK HALL

with regard to wants, and where students were once satisfied with an extra ration of sweet potatoes, they now want various delicacies, and frequent the restaurants which have become quite numerous because of the demand for better food. They congregate in what are called milk halls, small shops with perhaps a twelve foot front closed by sliding glazed sash, where they find a table and some chairs and a supply of the daily papers, current periodicals and the *Official Gazette*, in which appears the list of those who have successfully passed the Government examinations, in which the students are nearly all interested; they may have a cup of hot milk with perhaps a little coffee added, and I observed toast and jam, all for five cents. There are also a number of beer halls in Kanda which are patronized chiefly by students, and the furnish meals à la carte at such moderate prices as four cents per dish, and a small glass of beer for four cents or a large one for six. Such places are quite foreign in arrangement and very respectable, there being no objectionable behavior.

Shops which find great favor, not only with the students but the Japanese public in general, are called *yumiya*, or beef shops; these are eating places in the native style where a waitress serves, and places before a patron on the floor a small

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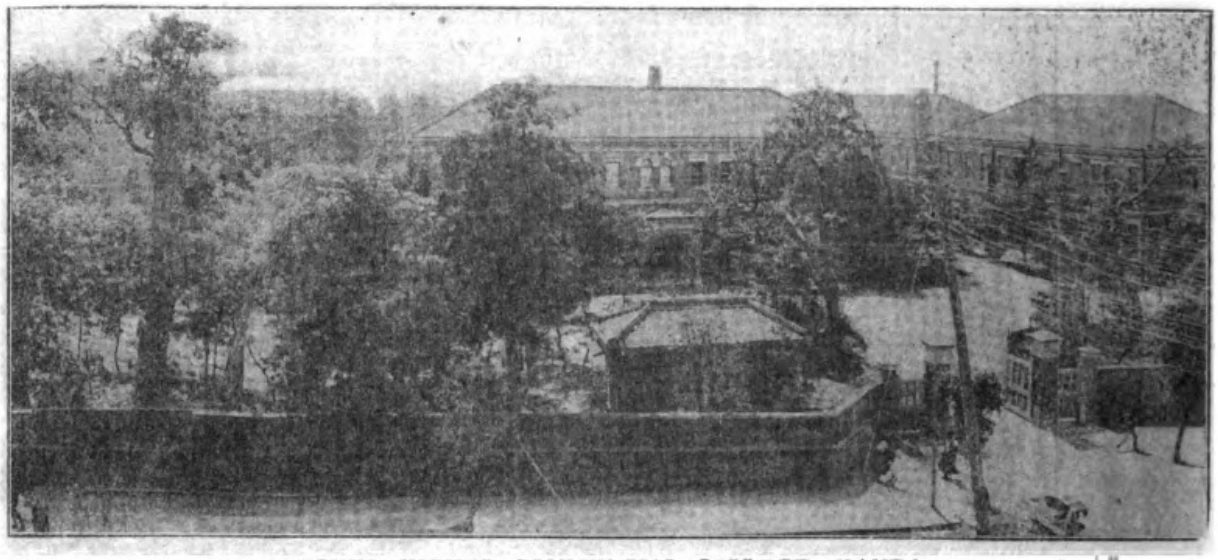

TOKYO HIGHER COMMERCIAL COLLEGE, KANDA

cially adapted to meet their needs and demands.

Surugadai, the back streets of Ogawa-machi, Jinbocho and Nishikicho are the popular places for lodgings, and the buildings are extremely plain and simple. Rooms, usually about nine feet square, are rented unfurnished for $1.25 per month. The student must supply his own bedding, table, lamp and all he is to have. Meals are served in his room for which he pays $3.50 per month, making board and lodging but $4.75 per month. Latterly, however, the student class in Japan has undergone a radical change with regard to wants, and where students were once satisfied with an extra ration of sweet potatoes, they now want various delicacies, and frequent the restaurants which have become quite numerous because of the demand for better food. They congregate in what are called milk halls, small shops with perhaps a twelve foot front closed by sliding glazed sash, where they find a table and some chairs and a supply of the daily papers, current periodicals and the *Official Gazette*, in which appears the list of those who have successfully passed the Government examinations, in which the students are nearly all interested; they may have a cup of hot milk, with perhaps a little coffee added, and buttered toast and jam, all for five cents. There are also a number of beer halls in Kanda which are patronized chiefly by students, and these furnish meals à la carte at such moderate prices as four cents per dish, and a small glass of beer for four cents or a large one for six. Such places are quite foreign in arrangement and very respectable, there being no objectionable behavior.

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Shops which find great favor, not only with the students but the Japanese public in general, are called *giunikuya*, or beef shops; these are eating places in the native style where a waitress serves, and places before a patron, on the floor, a small

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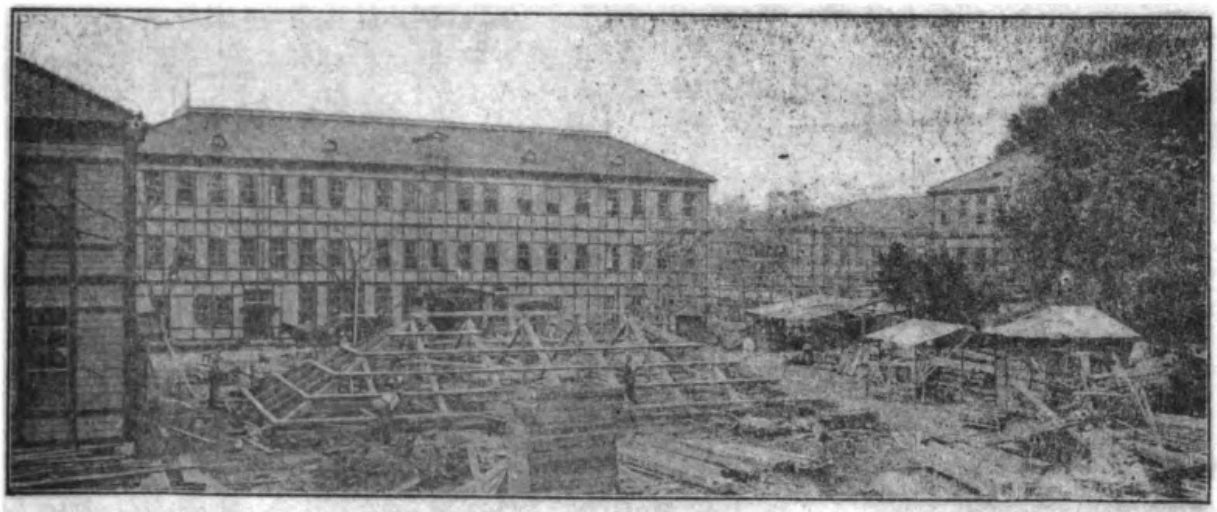

MEIJI UNIVERSITY, KANDA

brazier, called *shichirin*, with a glowing charcoal fire; a plate of raw beef in small, extremely thin slices; another of chopped onions and sometimes cabbage; condiments, and a portion of *soy*, a native sauce, a bowl of boiled rice, and a shallow pan, *nabe*. Her task in then finished and the cooking is left to the one ordering the food. The pan is placed over the fire and a little suet is melted in it; then the slices of beef, the onions and a little hot water are put in, and a sort of stew is soon ready and steaming hot to eat with the rice. Other things are sometimes added, but the above constitute the ingredients of the much liked *niku nabe*, considered a great treat. Large parties of students used to enjoy a *niku nabe* together, and indulge in political speeches, almost imagining themselves at the helm of state, but since all high official positions can now only be attained by long and arduous official service, political enthusiasm among the would-be orators has greatly abated.

ARTISTS' SUPPLY SHOP

One might easily pass through Kanda without noticing any of the eating places, for they are usually enclosed; but perhaps the most conspicuous feature of the locality is its endless array of second-hand book shops, the fronts of which are entirely open to the street, being without windows or doors, as is customary with all native shops.

Both sides of Jimbocho, in the busiest part of Kanda, are literally lined with these small book shops, and they are usually crowded with students, in the evening, and turn over their stock very quickly.

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MEIJI UNIVERSITY, KANDA

brazier, called *shichirin*, with a glowing charcoal fire; a plate of raw beef in small, extremely thin slices; another of chopped onions and sometimes cabbage; condiments, and a portion of *sayu*, a native sauce, a bowl of boiled rice, and a shallow pan, *wabe*. Her task in then finished and the cooking is left to the one ordering the food. The pan is placed over the fire and a little suet is melted in it; then the slices of beef, the onions and a little hot water are put in, and a sort of stew is soon ready and steaming hot to eat with the rice. Other things are sometimes added, but the above constitute the ingredients of the much liked *wabe*, considered a great treat. Large parties of students used to enjoy a *wabe* together, and indulge in political speeches, almost imagining themselves at the helm of state, but since all high official positions can now only be attained by long and arduous official service, political enthusiasm among the would-be orators has greatly abated.

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INTERIOR OF BOOK STORE, FOREIGN STYLE

They deal principally in text books in use in Kanda schools and universities, the students disposing of them as soon as through with, and sometimes for the sake of the pittance paid for them, for the dealer makes more than a hundred per cent. and even then his prices are fairly reasonable.

Books on law and political economy, medicine, mathematics, physics and chemistry make up the majority to be found in these shops at present, whereas ten years ago, the craze was for English works. English phrase books are still in demand, and may be said to be the most sought of any in a foreign language, though there is also ready sale for books in German, which is studied by many, especially medical students, and French works, particularly de Maupassant's, are now in vogue.

Kanda also has one good-sized book store handling new French books and classical music exclusively, its proprietor speaking French fluently, and almost any standard volume may be found there. Another first-class book store, one of the best in Tokyo, is located in Kanda, and carries books of every description, principally in English, but also in other languages, and pays great attention to works on art. Three large and several small publishing houses furnish another element in Kanda's educational and literary atmosphere.

Strange to say, there are no art schools in Kanda, but the only artists' supply stores, where the best foreign materials for all kinds of work, as well as Japanese brushes, color boxes, etc. are to be had, are in this part of the city, and one sees every type of artist, native and foreign, in this quarter.

The Girls' Higher Normal, the Female Artisans' School, a sewing school and a book-keeping school for girls, furnish the feminine quota of students, and while it is not yet general in Japan, there exists a tendency toward independence and self support among girls and women that was not known a decade or so ago, and many a farmer's daughter now comes to the metropolis to fit herself for some particular work, who could not have dreamed of such a thing formerly.

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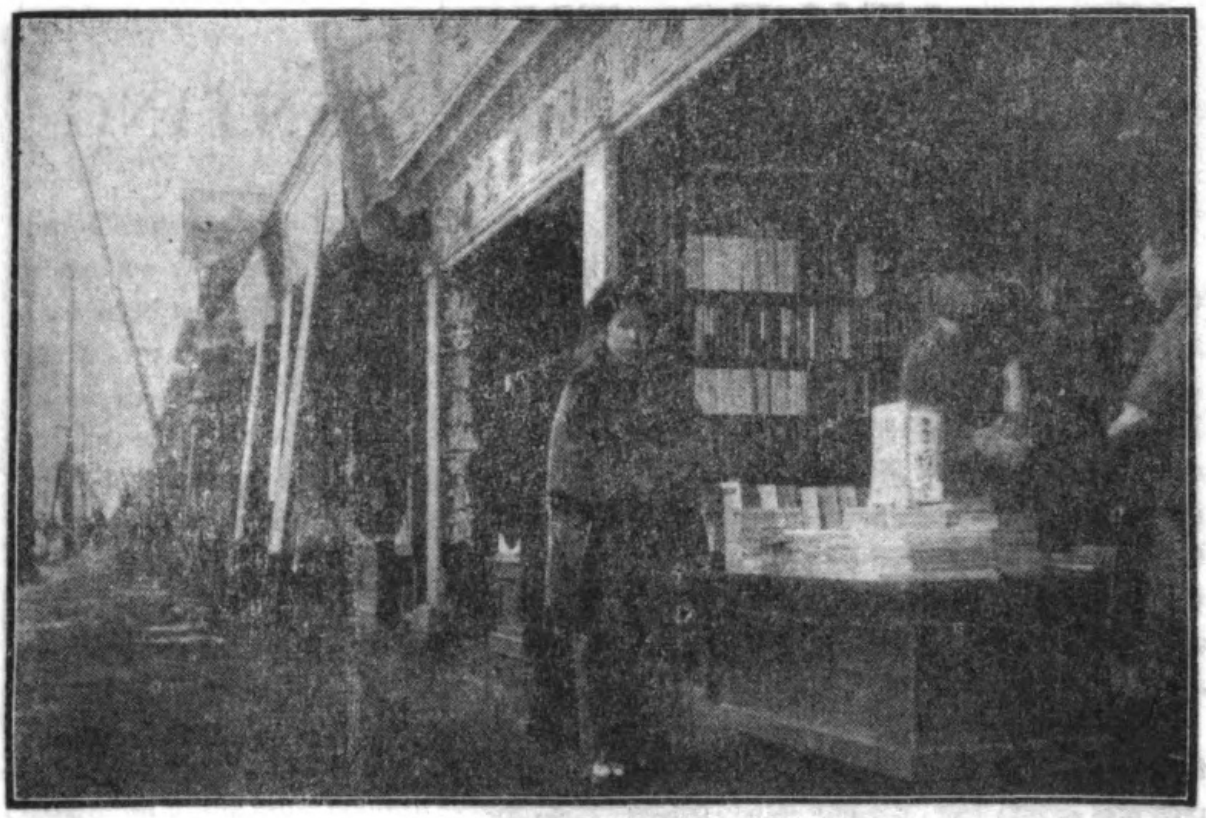

BOOK SHOPS, JAPANESE STYLE

Two or three years ago an entire district in Kanda, Misakicho, was occupied by Chinese students, there being over three thousand Celestials in the private universities. Their manners and customs were objectionable to the native students and so they did not find the same lodgings congenial, and the tendency among the Chinese was to create a Chinatown in order to feel at home, and so Misakicho was monopolized by them, at once assuming their character in general, and Chinese shops, with their brilliant sign boards and proverbial smells, were many. The lodging house keepers preferred the Chinese because they were able to spend more lavishly than were the Japanese students, and the former thus had the choice of quarters. There are not so many Chinese students now, yet they still find Misakicho suited to their needs; but time and progress have brought about a better assimilation with the natives.

At one time students from Kyshu, in southern Japan, were the terror of all others and the public as well, as they went about the streets clad in short coats, with a sash of white cotton, carrying enormous sticks and acting in a rough and uncouth manner; but such are not to be seen at present, and it is remarked that on the whole, the student class in Tokyo has improved in conduct greatly in the last few years, and students deport themselves much more decorously than formerly.

The locality is not without other interesting and picturesque features; the Kudan hill is a dream of loveliness when its cherry trees are decked in their blossom robes; the Greek Church, one of the oldest in the city, rises upon another hill, a Shinto shrine where takes place every fall the wonderful rites of fire walking and boiling water, is near by, and not far distant is a park with fine old lanterns and a spirited bronze statue of Omura.

Many ambitions have been born, and many have grown into splendid realities in this colony of educational institutions where the aims and ideals of young Japan are fostered and the intellectual capabilities of the aspirants developed toward the attainment of the goal they seek.

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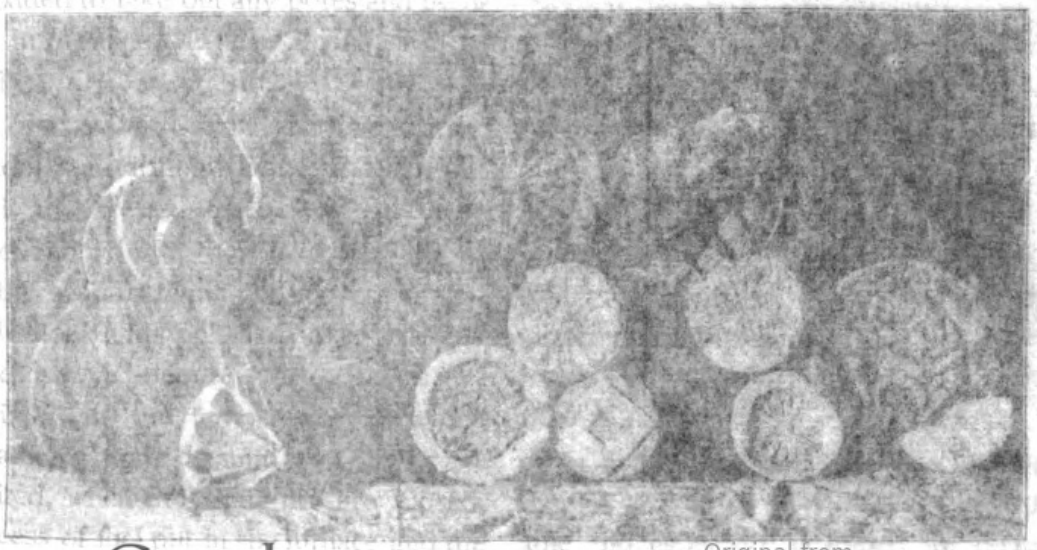
TILES: THEIR MAKING AND ORNAMENTING

KOREA supplied old Japan with many things, and one of the most striking characteristics of the buildings of the present day, the roofing, dates back to the reign of Emperor Yomei (585–87), and, like many other innovations of that time, was introduced by the clever artisans of the little kingdom nearly absorbed by the nation to whom she gave so much of her spiritual and intellectual worth, as well as knowledge and training in handiwork.

The first tiles used in Japan were brought from Korea for the covering of Buddhist temples and at first were not used for ordinary buildings, the Palace of Okamoto, built by Empress Saimei (655–661), being said to be one of the first dwellings to be covered with tiles. Mention is made in ancient records, that during the rule of one Mikado, Shomu (724–748), an order was issued compelling officials above the fifth rank, as well as wealthy people to cover their houses with tiles, but this was not generally adopted until a much later period.

The early tiles called *hime gawara*, were not the same as those now in use, being a great deal thicker and heavier, with



OLD TOMOE; ROUND, EDGE TILES WITH STRIPS

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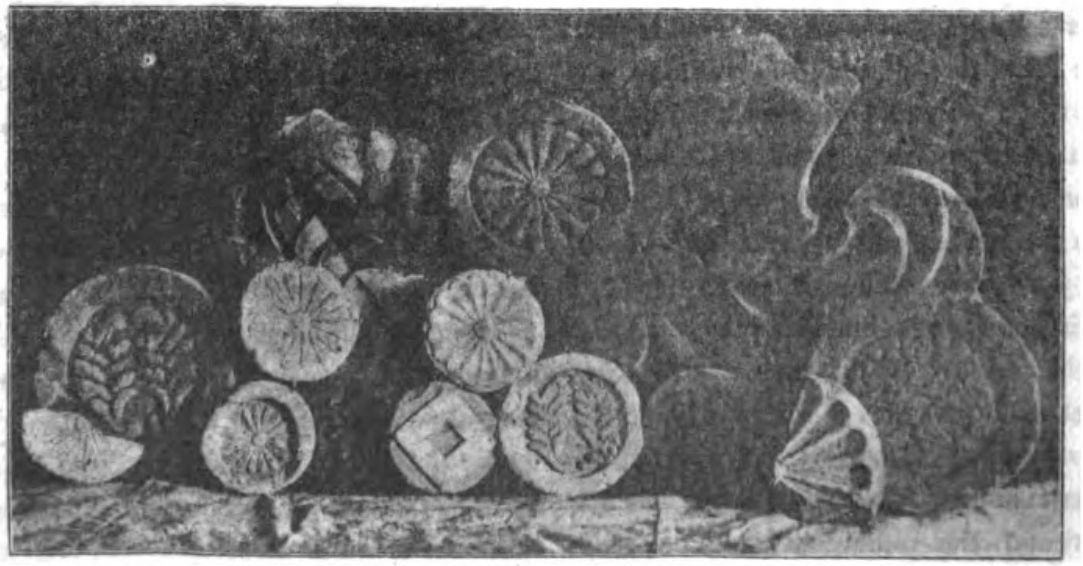
The early tiles called *fume gawara*, were not the same as those now in use, being a great deal thicker and heavier, with *fume* at the back, but they remained in use until a late date, the style now so extensively manufactured having first been used in the fourth year of Tensho, 1576, when Ota Nobunaga built the famous castle of Adzuchi, and imported several tile makers from China, who produced thinner, lighter tiles having *sasara* at the back, and being far more convenient than the old *fume gawara*, were soon used by the general public, and a profitable industry sprung up in which nearly ten thousand proprietors are now engaged, the amount of business reaching approximately five million dollars annually.

Aichi, in central Japan, is the largest producer of tiles, and Hiogo stands second though with a greater number of manufacturers; but the Kyoto product ranks first in quality (with the exception of that of Formosa), Owari and Mikawa Provinces making the next best, the quality varying according to the kind of clay used in manufacture.

Clay differing from that used for earthenware or porcelain in that it produces an article much less brittle, is used, the color being immaterial, as the firing process



OLD TOMOE; ROUND, EDGE TILES WITH CRESTS

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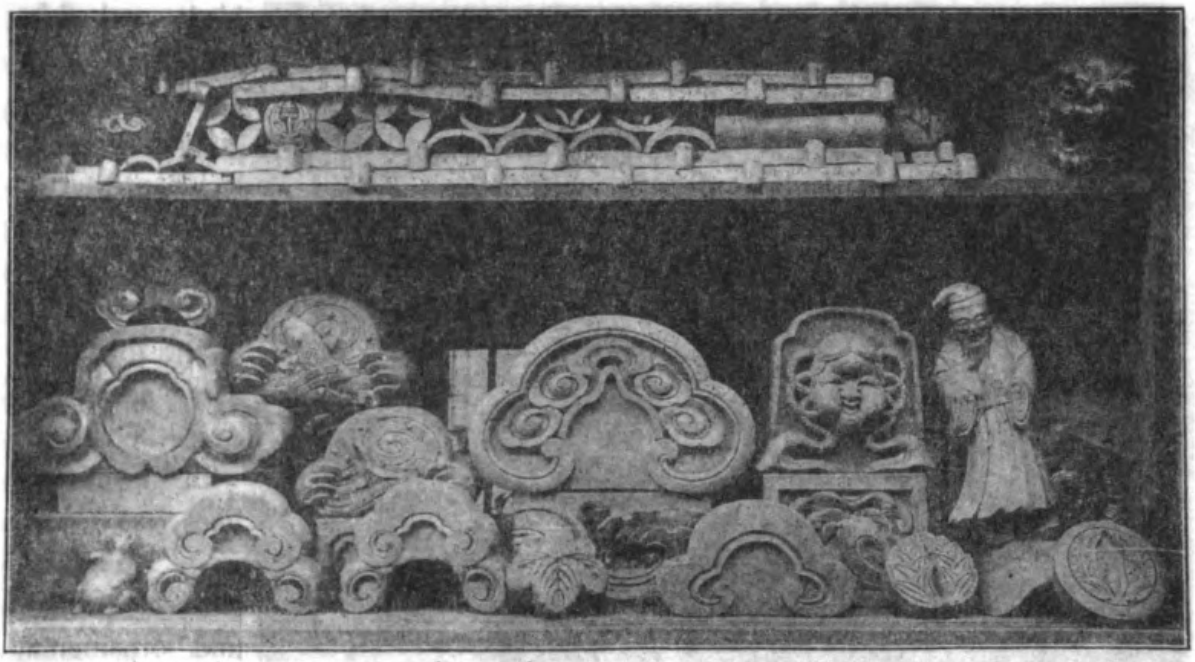

(UPPER) RIDGE TILES. (LOWER) ONI ITA, OR DEVIL TILES FOR RIDGE ENDS. (FIGURES) TOME BUTA

changes all to the same uniform slate color. It must be smooth and dense to make tiles impervious to water, and though the roof tiles are seldom glazed they are so polished as to give them the same surface as slate, which they otherwise closely resemble. The powdered clay is mixed with water to a proper consistency and thoroughly kneaded with the feet, after which it is formed into a block six or seven feet long, three feet wide and one foot thick, and cut with wire into plates of the required size and thickness which are placed on wooden moulds sprinkled with clay dust, and carefully patted to take out any pores and press them into shape. These are allowed to partially dry very slowly, sometimes being covered with straw matting to prevent too rapid drying, then replaced in the mould and treated as before, and mica powder rubbed into the surface which is smoothed and flattened, the edges trimmed and all thoroughly polished; after this they are exposed until entirely dry and set upright in a kiln, the temperature of which is gradually raised until the tiles are well fired, when the draughts are closed, an excess of fuel put in the furnace and the whole thing tightly closed. A fine coating of carbon is the result, which produces the slate color of the tiles. Wet straw mats are thrown over the furnace to reduce the heat; when quite cool, the tiles are removed. For glazed tiles the firing is much the same as for porcelain. These are used chiefly in provinces bordering the Japan sea, and in north-eastern Japan, where the winters are severe, as glazed tiles offer better resistance to frost.

The roof which is to be covered with tiles is first laid with boards, sometimes cryptomeria bark instead, then with a thick layer of mud into which the tiles are at once set. In some parts of Japan, bamboo covered with straw mats, is used under the tiles.

Tiles are now little used in Korea except by people of means above middle class, but in Formosa a most superior kind, harder and thinner than those made in the main island, and of a pleasant reddish color, are manufactured, and form the common roofing to be seen everywhere; though there is no variety in form, only the flat ones being general; whereas, in Japan there is a diversity of sizes and shapes suitable and especially designed for different buildings and the nature of their roofs.

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(UPPER) RIDGE TILES. (LOWER) ONI ITA, OR DEVIL TILES FOR RIDGE ENDS. (REVERSE) TOMBE BUTA

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INTERIOR OF TILE FACTORY

These may be classified into flat, round, ridge and special tiles. Of the first there are four kinds: those used for dwellings (*waro-yomono*) size 4 × 10 in.; for temples and palaces (*hiyomawamono*) size 7 × 12; for turrets (*yagurawamono*) size 5½ × 13; and very small ones called *ankohmmono*. The round tiles are of several kinds and are used at the angles and eaves, for covering joints and hiding seams, those for the latter purpose being generally termed *hanat* tiles, taking the name of the decorative form which originally appeared on them, though they are now often perfectly plain. Ridge tiles are of curved shapes of numerous sizes, the end pieces usually being very ornamental and called *oni iwa*, or devil tiles; because this was the first form used the name is still applied to end pieces, though they may be of different designs. Their outline is nearly always the same as shown in the illustration, and they range in width from one to several feet, according to the ridge tiles for which they form the finish. The edge of these *oni iwa* is sometimes set with plain or waving iron spikes one or two feet long producing an attractive effect.

Special tiles are those used for embellishing only, called *tome hota* and take various forms such as figures of animals, birds and fish, images of saints and gods or goddesses, mythical creatures, dragons, *shishi* et cetera. Their place is usually at the lower corners near the eaves of a roof with curved lines, as seen on temples, shrines, palaces and ornamental gate-ways, and also at either end of the top ridge; those at the corners are often mistaken for gargoyles, which are not used in Japan, but between which there is close similarity. The largest and most striking of the special tiles are the *shachi*, or dolphins, resting on their heads, with their bodies in a sweeping curve and tails aloft forming very graceful lines. These are sometimes smaller, but on palaces and castles, or temples, for which they are principally used, they rise six feet or more in height, and are invariably covered with gilt and are most decorative. Very much the same in general appearance are the *shibi*, but they are less attractive in detail, and the detail ornament on tiles is their most fascinating phase.

In the early Nara epoch, the lotus flower was the motif employed, following which was the *karakusa*, a vine pattern of Chinese origin, and during this period the decoration was rich though delicate, showing the influence of the Tang art. Later Chinese characters were added to the *karakusa*, and the *tomoe*, or ball-with-tail form seen so often in Oriental designing, but whose source is not positively known, was introduced; but during the last decades of the Nara era, there was a decline, and the

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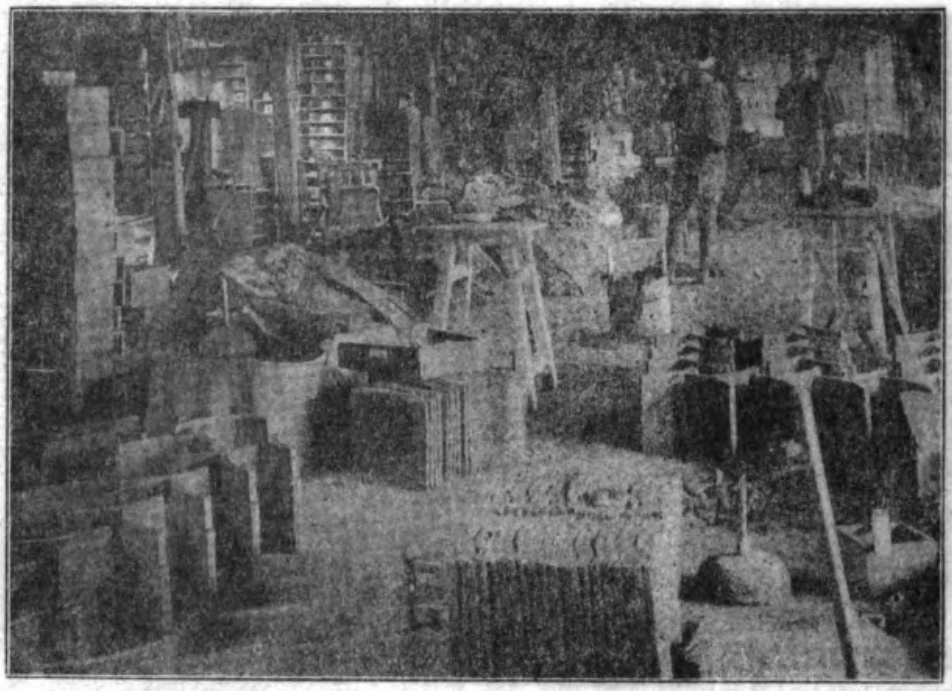

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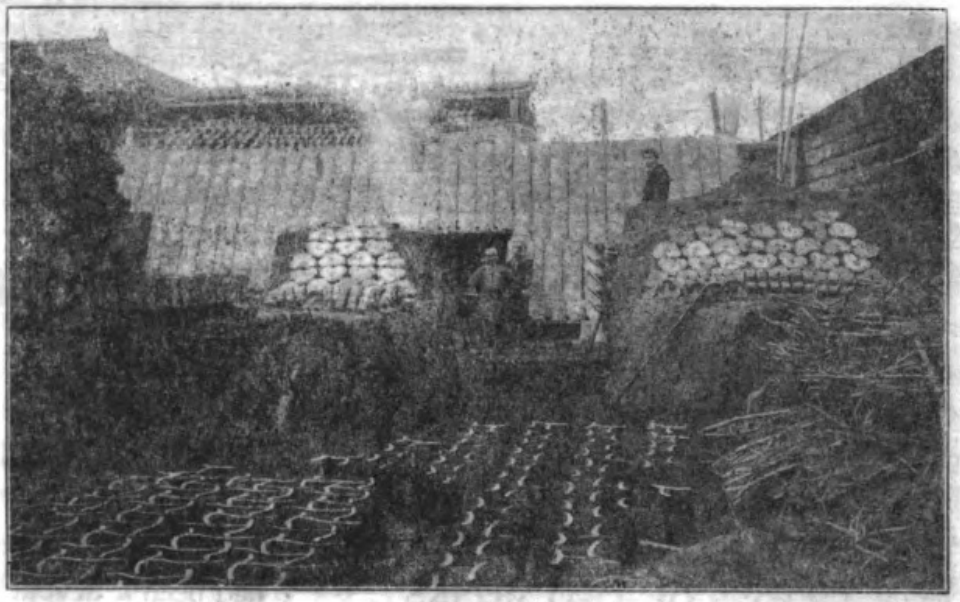

THE KILN

Heian period witnessed a degeneration into actual coarseness, which but little improved throughout that following it, the Kamakura period, when the craft itself deteriorated; but it was then that the round tiles with a fixed decoration at the end were first made.

During the regime of the Ashikaga *Shogun*, the art somewhat revived, and styles prevailing in both the northern and southern dynasties of China were introduced and their excellent designs were readily adopted.

With the Tokugawa rule, came the great renaissance in Japanese art, and tile ornament quickly rebounded, but has since again suffered retrogression, and the old pieces from the palaces and castles of former times show decidely higher and purer art than that expressed in later designs.

The chrysanthemum tile is restricted to use by the Imperial family and for shrines especially named by it. The Tokugawa crest of three hollyhock leaves decorated tiles used by that family, and others made use of their crests in a like manner.

Beside roof tiles, several other kinds are made; wall and pavement tiles, for exterior use, and a floor and wainscoting tile for interiors, such as bath rooms. These are square, rectangular or sometimes hexagonal, with six or eight inch sides, and are of the glazed variety in various colors, blue and white predominating, with a wide range of designs, sometimes incised in the case of those for exterior paving. They are made of brick clay, porcelain clay or Majorca, and of similar qualities, but the demand for these is not great.

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THE RUN

crest of three hollyhock leaves decorated

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A round the Hibachi

CONFESSIONS OF TWO MONKS

IN the Province of Kii, upon Mount Koya, stands one of the most celebrated Buddhist monasteries in Japan, held in highest veneration by thousands of devout believers, and within its vast compounds hundreds of monks are assembled.

Two of these, strangers to each other, but meeting together in one of the many temples which sanctify Mount Koya, agreed to confess the stories of their lives to each other. Said the first, a worn and wrinkled old man: "In my youth, I bore the proud name of Kasuya Shirozaemon, and was an adherent of Shogun Ashikaga Takauji, often attending him personally. I accompanied him on the occasion of his visit to the mansion of a Kuge (court noble) of high rank, Prince Nijo, in Kyoto, and fell desperately in love with a beautiful young girl, of whom I caught but a glimpse.

She was one of the princess's maids of honor, and her charms so enamored me that I fell love-sick, and my master hearing of my state, sent one of my comrades to act as middle man, and request her for my bride.

"It was arranged and we were wed. She loved me and we were so supremely happy together that I never left her a single hour,

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"It was arranged and we were wed. She loved me and we were so supremely happy together that I never left her a single hour, when not attending my lord.

"I had been a devout believer in Tenmangu, of Kitano, and had never before neglected my daily worship at the shrine, but my love for Onoye was such that I had almost forgotten my customary worship, my entire devotion being given to her.

"But a festival arrived the 24th of February, and seeing the concourse of devotees reminded me of my neglect, and I resolved to spend the whole night in pennance at the shrine, whither I betook myself.

"It was about midnight when a worshiper by my side told me that a frightful crime had just been committed in the neighborhood; a young woman had been cruelly murdered, her hair cut off, and her body, stripped of clothing, left naked in the street. I shuddered with horror; not merely that produced by a recital of such an atrocious deed, but because I was seized with the dreadful fear that it was my beloved Onoye! In agony I fled from the shrine and rushed madly to the scene, and oh! horror of horrors, cruelty of cruelties, it was really she! It were useless to detail the scene though fresh it stills stabs my memory.

"I felt at once that the dire calamity was sent upon me by Tenmangu as punishment for my neglect of worship, and having

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resolved to become a monk and thereby win back his favor, I repaired to this holy sanctuary where I have for these twenty years served the divine Buddha; but recollections of the past are forever with me."

Speechless had his brother monk listened throughout the story, and his calm countenance told nothing of his feelings nor of the impression the sad tale made upon him, and without comment he began to recount the narrative of his own wretched career.

"Born in poverty, and reared in crime, my name was a stigma, and my early youth was so steeped in sin and degradation, that my soul was worse starved than my body, and no memory of a single noble impulse is recorded to redeem the dark period of my worldly life, and up to the time the divine light of Buddha was shed upon me, I had maintained myself and family by theft and robbery, resorting without the least hesitation to the taking of life, having murdered nearly four hundred helpless victims to obtain their belongings, which often amounted to so little that they secured for us but a few days' rations; and if I got anything above the demands of hunger it was recklessly squandered.

"In waiting for some passer by whom I might rob, I had stationed myself by a lonely lane, and had grown impatient, as only a few ragged children had strolled that way on their return from begging at a near by shrine; but presently I saw a beautiful and richly dressed woman hurrying along, evidently on her way to the same place of worship, and I sprung out and demanded her clothes. I saw that her face was already distressed and tear stained, but she did not appear terror stricken, nor cry out; she removed her outer garment and gave it to me, turning to retrace her steps, but I stepped before her, and demanded the remainder of her clothing. She refused, but I brutally insisted, until seeing her helplessness she implored me to kill her rather than subject her to the indignity and shame of uncovering herself of her inner garment. I drew my sword and dispatched her with a single thrust, availed myself of all she wore, and went hurriedly home to tell my wife of my good luck. She was delighted with all the finery, but upon my describing the youth and beauty of my victim, scolded me that I did not cut off her long tresses, which she said would bring a round sum in gold, and that she would hasten to the spot and get the hair.

"Hardened as I was to crime and the most revolting scenes, a sudden and before unknown repugnance to my inhuman acts sprung within me at my wife's words, and when she had gone to fetch the hair, I was overwhelmed with repentance for all my past, and fled secretly to a priest, shaved my head and became a follower of Buddha, coming later to this monastery.

"I never heard more of my last beautiful victim until this night, for it was I who so pitilessly murdered your beloved wife, and I offer myself up for whatever punishment you will mete out to me, though it be tearing me limb from limb."

But no sign of hatred and revenge was seen in the face of him who was about to speak, and he raised his hand in blessing and said, "Peace; we are brother disciples of the great Buddha, who manifested himself in the beautiful maiden through whom he converted two wicked unbelievers." And tears trickled down the sunken and wrinkled cheeks of the two sorrowful monks.

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THE DOG AND THE TIGER

While living at the Castle of Osaka, during the period of his greatest power, Hideyoshi amused himself with a pet tiger which had been presented to him by one of his generals in Korea. As food for the tiger, the Taiko had command led that each day a dog should be supplied by some one of his subjects.

A hunter, living in the village of Nishinari Province, had long had as companion and helper in his pursuits a strong and faithful canine, much beloved by himself and wife, and with which he had refused to part when the headman of the town made him a generous offer to buy the dog, and who was angry and disappointable when it was declined.

When the order for feeding the tiger was issued, the headman saw his opportunity to deprive the hunter of his dog and thus have revenge for having been denied his wish. So, gladly he went again to the hunter and commanded him to sacrifice the dog by order of the great Hideyoshi, and to this the poor hunter had to acquiesce without demur, for nothing could be refused the ruler of the realm.

The huntsman and his wife were very sorrowful, and before sending the dog to Osaka, his master addressed him thus: "You have been a good friend to us for years, and to have you meet such a cruel fate at the instance of that inhuman headman grieves us deeply; but we are powerless to save you, so do not bear ill will toward us, and never die without killing your enemy."

Accustomed as he was to understand and obey his master's commands, the dog appeared to know the true meaning of all the master now said, and left his old home and friends in great dejection.

It was the tiger's wont to spring instantly upon the prey offered him, and devour it ferociously, and his keepers were astonished when the hunter's dog, whose turn had come to meet the fatal foe, inspired the great beast with fear, and the two glared mercilessly at each other, the dog ready to attack, the tiger hesitating. They sprung at the same moment, the tiger to tear his victim with his huge claws, the dog at the throat of his heavy antagonist to sink his strong teeth into it and close his vice-like jaws upon it. He had not chased and conquered the wild boar so long for naught; he knew his power and he used it well. In vain the raging tiger, mad with pain and suffocation, fought to shake him off, and tore his body fiercely to the bone, but still he clung with the grip of death, and death they met together.

The story told to Hideyoshi aroused him to enquire at once as to the dog's owner, and when he learned the nature of the incident, of the headman's enmity against the hunter and the advantage he had taken of the order for dogs to be supplied, to satisfy his spiteful feeling, and the Taiko thereby having suffered the loss of his tiger, it made him all the more eager to punish the headman. All the latter's property was transferred to the hunter and his wife, and also at Hideyoshi's command, a funeral was held and the highest respect paid to the remains of the worthy dog.

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FROM THE JAPANESE PRESS

CAN A DOCTOR'S DEGREE BE REFUSED IN THIS COUNTRY

Quite an interesting discussion on the question whether a doctor's degree can be refused has been going on in the Tokyo daily press for some days past. What set the ball rolling was this. Some weeks ago the Committee entrusted with the responsibility of selecting candidates for the Degree of Doctor of Literature, rather at a late hour, it seems to us, called to mind that though men pursuing other branches of literature have been favoured with degrees, novelists have invariably been passed over. In order to equalize matters somewhat, the names of four leading novelists were sent in to the Minister of Education with the recommendation that they each he honoured with a literary degree. Mr. Natsume Soseki was one of the four. He was ill in the Red Cross Hospital at the time. Directly he received the formal notification from the Department of the honour conferred on him, he wrote declining to accept it. He said that he had not been consulted in the matter and that to him the title of Doctor was a mere empty name. He was quite content with a plain Mr. and so on. But it is maintained by those who are in a position to know that as these degrees are like the decorations conferred on men who are supposed to merit them, no one is at liberty to refuse them. In the *Tokyo Nichi Nichi Shimbun* of Feb. 28th it is stated that the authorities having conferred the degree of Doctor of Literature on Mr. Natsume, he is in point of fact a Doctor, and no one can alter his status. He can neither be undoctored nor re-mistered, if we may be allowed to use such language. It all sounds very odd to foreign ears. In other countries we believe it is usual to consult the people most concerned before conferring degrees or honours on them. But that is not the Japanese way. When a few years ago Miyake Setsurei was suddenly notified that a degree had been conferred on him, he replied that though he was not at all gratified by the supposed distinction bestowed on him, he did not deem the matter of sufficient importance to make it worth his while to refuse to accept the honour. (*Kotowaru kurai no neuchi ga nai*). This caused much amusement among his many friends. It is, according to the *Nichi Nichi*, still an unsettled question whether the Minister of Education has the legal right to receive a returned diploma. Scholars are said to be much perplexed over the affair, and there is talk of convening a special meeting of experts to pronounce judgment on the course pursued by an eccentric novelist. It goes without saying that to the reputation of so brilliant a writer as Natsume Soseki the possession of a Doctor's degree can add nothing. Natsume is said to strongly object to the assumption made by the bestowers of degrees. They invariably take it for granted that men of reputation will certainly be delighted to receive the title of Doctor. Perhaps what has happened may convince them of the advisability of consulting prospective conferees before taking any steps to bestow degrees. To force titles on people who object to them is surely indefensible. Mr., or must we say, Dr. Natsume's action has greatly pleased lovers of the unconventional, who, in our opinion, are rather numerous in this country. *The "Japan Mail."*

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The "Japan Mail."

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LONGEVITY SUGGESTIONS

The *Jiji Shimpo* has drawn up some regulations for the benefit of those of its readers who are anxious to attain to a ripe old age. The following translation of the Tokio journal's suggestions is given by the *Japan Herald*:—

1.—Spend as much time out of doors as possible. Bask much in the sun and take plenty of exercise. Take care that your respiration is always deep and regular.

2.—As regards meals, eat meat only once a day, and let the rest of the diet be eggs, cereals, vegetables, fruits, and fresh cow's milk. (Take the last named as much as possible). Masticate your food carefully.

3.—Take a hot bath every day and a steam bath once or *twice* a week (if the heart is strong enough to bear it).

4.—Put on roughly-woven underwear (cotton fabrics are preferable) and clothes; a comfortable collar, light but of any material and well-fitting boots.

5.—Early to bed and early to rise.

6.—Sleep in a very dark and very quiet-room, *with windows* open. Let the minimum sleeping time be six, or six and a half hours, and the maximum seven and a half hours. For women, rest of eight and a half hours is advisable.

7.—Take one day of absolute rest per week, on which you must refrain from even reading and writing.

8.—Try to avoid any outburst of passion and strong mental stimulations. Do not overtax your brains at occurrence of inevitable incidents or as to coming events. Do not say unpleasant things, nor listen to disagreeable things.

9.—Be married! *Widows* and *widowers* should be re-married with the least possible delay.

10. Be moderate in the consumption of even tea and coffee, not to say tobacco and alcoholic beverages.

11. Avoid places that are too warm (especially steam-heated) and badly ventilated rooms.

12. In order to promote the functions of those bodily organs which are liable to weaken by age and disease, supply yourself with nutriment taken from the same organs of other animals. But in such cases the advice of the most competent medical authorities should be carefully consulted.

The *Standard Review Shimpo*.

LITERATURE IN JAPAN AND RUSSIA

The taste of the reading class in Japan seems to be identical with that of the same class in Russia. Russian books take strides in Japan, works of Tolstoy, Turgenev, Gogol, etc. being widely read. In both countries English literature is more read than serious French literature. For instance Conan Doyle and Jerome K. Jerome, are welcomed as standard authors. Translations of the most shady class of French productions most of which would absolutely be forbidden in England find a wide circulation among readers. The number of new books published in Japan last year was 2,9057, as compared with 2,6,103 in 1899 and 2,3,908 in 1898. All new books must, of course, receive the approval of the chief censor, and the register of that official's department keeps a summarized record of the general nature of the majority of new publications. Despite all contrary statements there is no denying the fact that the library taste of the young and intelligent generation of Japan and Russia is gradually being degraded.

The Tommy Shimbun.

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LONGEVITY SUGGESTIONS

The *Jiji Shimpo* has drawn up some regulations for the benefit of those of its readers who are anxious to attain to a ripe old age. The following translation of the Tokio journal's suggestions is given by the Japan Herald :—

1.—Spend as much time out of doors as possible. Bask much in the sun and take plenty of exercise. Take care that your respiration is always deep and regular.

2.—As regards meals, eat meat only once a day, and let the rest of the diet be eggs, cereals, vegetables, fruits, and fresh cow's milk. (Take the last named as much as possible). Masticate your food carefully.

3.—Take a hot bath every day and a steam bath once or twice a week (if the heart is strong enough to bear it).

4.—Put on roughly-woven underwear (cotton fabrics are preferable) and clothes; a comfortable collar, light hat of any material and well-fitting boots.

5.—Early to bed and early to rise.

6.—Sleep in a very dark and very quiet-room, with windows open. Let the minimum sleeping time be six, or six and a half hours, and the maximum seven and a half hours. For women, rest of eight and a half hours is advisable.

7.—Take one day of absolute rest per week, on which you must refrain from even reading and writing.

8.—Try to avoid any outburst of passion and strong mental stimulations. Do not overtax your brains at occurence of inevitable incidents or as to coming events. Do not say unpleasant things, nor listen to disagreeable things.

9.—Be married! Widows and widowers should be re-married with the least possible delay.

10. Be moderate in the consumption of even tea and coffee, not to say tobacco and alcoholic beverages.

11. Avoid places that are too warm (especially steam-heated) and badly ventilated rooms.

12. In order to promote the functions of those bodily organs which are liable to weaken by age and disease, supply yourself with nutriment taken from the same organs of other animals. But in such cases the advice of the most competent medical authorities should be carefully consulted.

The *Sendai Kahoku Shimpo.*

LITERATURE IN JAPAN AND RUSSIA

The taste of the reading class in Japan seems to be identical with that of the same class in Russia. Russian books take strides in Japan, works of Tolstoy, Turgenev, Gogol, etc. being widely read. In both countries light literature is more read than serious literature. For instance Conan Doyle and Jerome K. Jerome, are welcomed as standard authors. Translations of the most shady class of French productions most of which would absolutely be forbidden in England find a wide circulation among youths. The number of new books published in Russia last year was 29,057, as compared with 26,103 in 1909 and 22,998 in 1908. All new books must, of course, receive the approval of the chief censor, and the register of that official's department keeps a summarized record of the general nature of the majority of new publications. Despite all contrary statements there is no denying the fact that the library taste of the young and intelligent generation of Japan and Russia is gradually being degraded.

The Yomiuri Shimbun.

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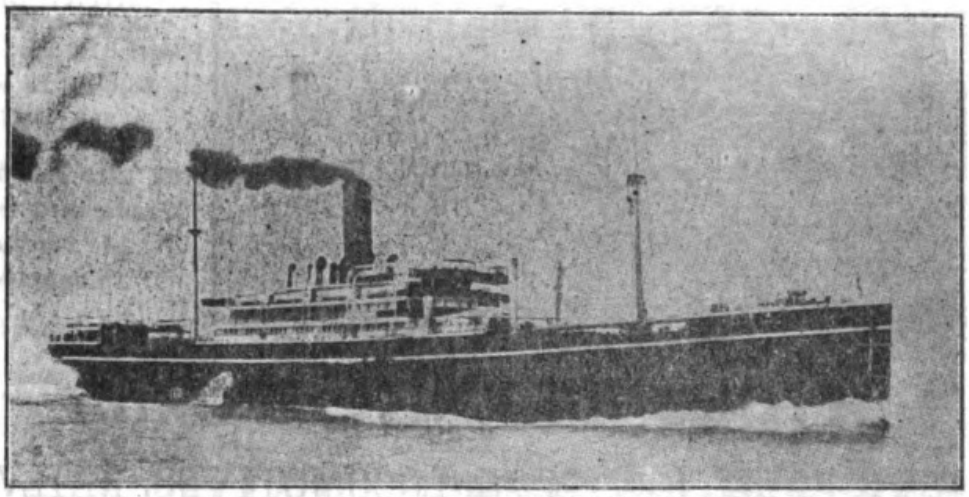

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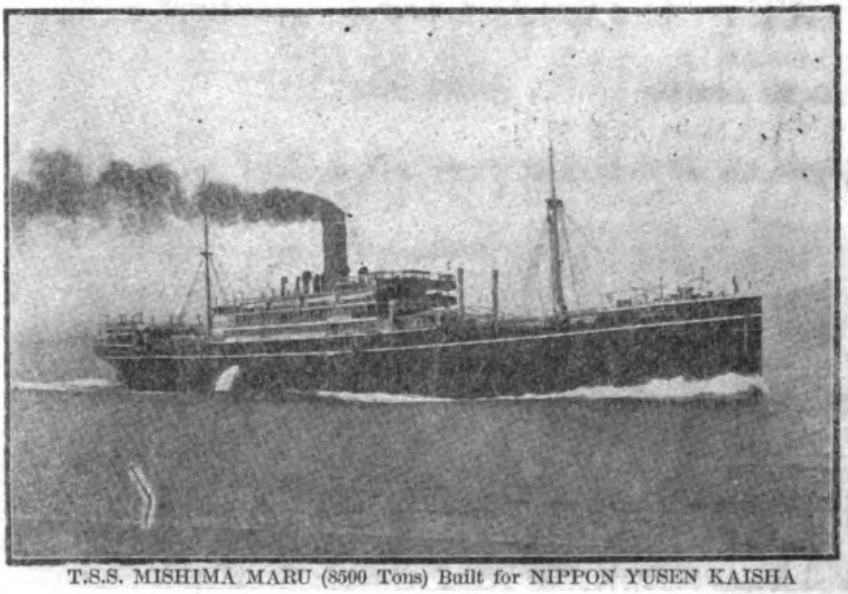

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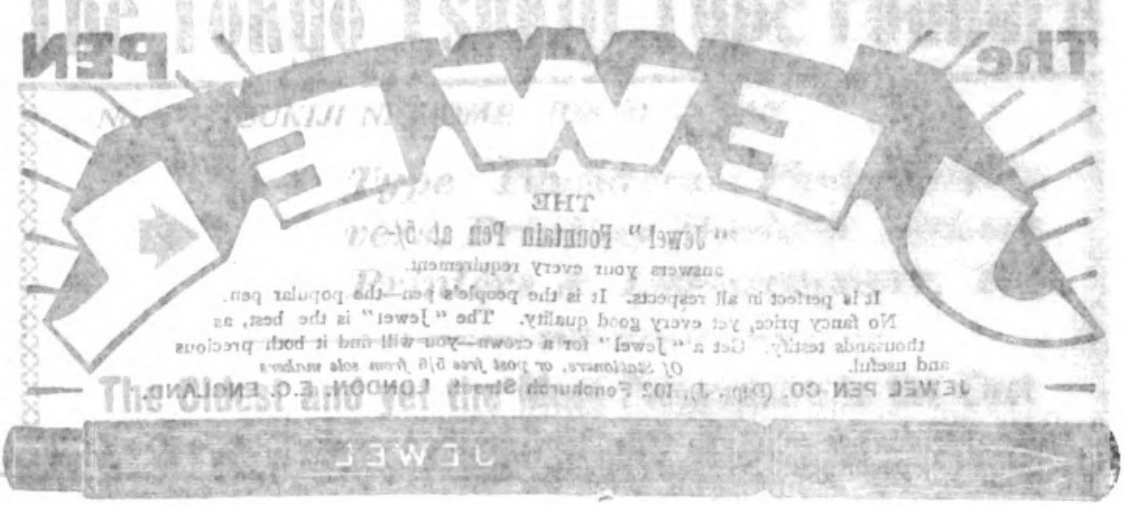

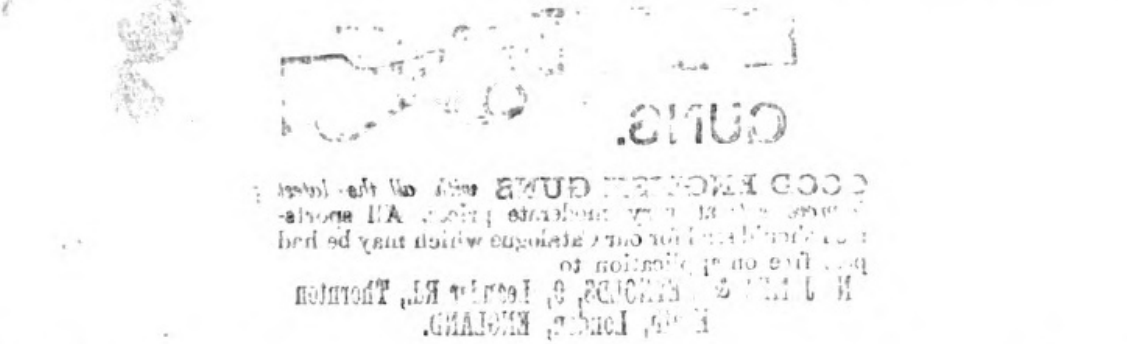

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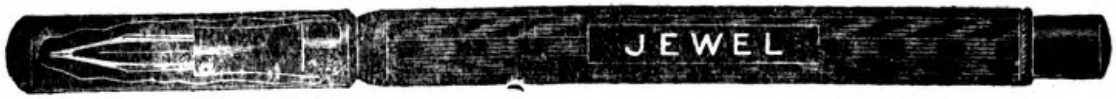

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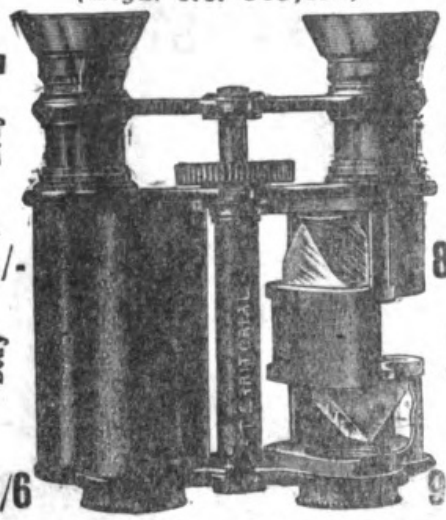

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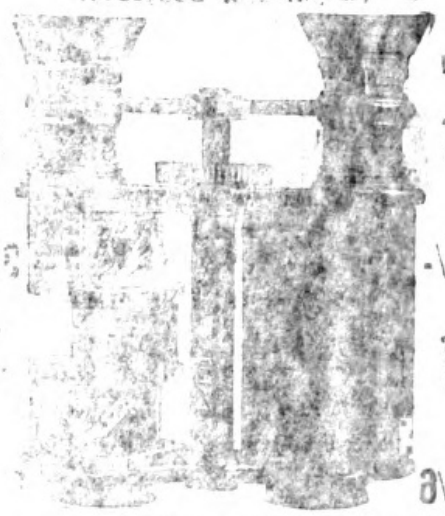

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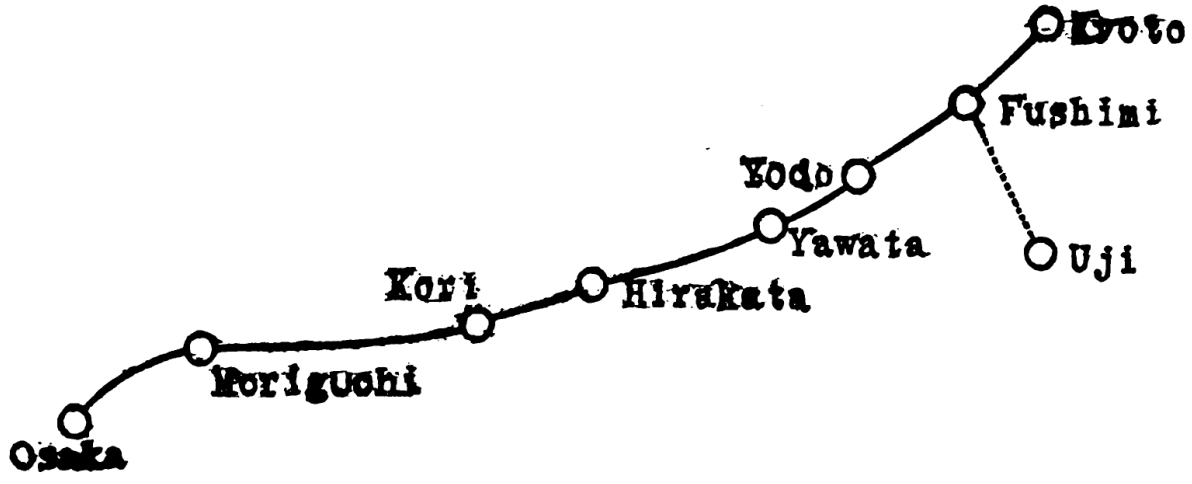

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編輯餘言

△近來の雜誌で特色のあるのは誠に尠い、殊に實業雜誌に至つては其感がある、二號活字の誇大的な題目を二段抜きでならべて、本文は僅に二頁位で、然かも其談話の仕手は甲銀行の專務取締だとか、乙會社の支配人だとか、定連が定つて居て、舞臺は變れど役者はちつとも變らぬ。

△嘗て種類の異なる實業雜誌を、三四冊續けて讀んだ事がある、實は始めは何と云ふ雜誌を讀んで居るんだか心付かずに居たのだ、三四冊讀み終つて、少し體裁の違つて居るのがあるなと思つた許りで、實は一種類の雜誌を讀んで居る積りだつた、よく見ると其が皆別種の實業雜誌なので少々呆れて仕舞つた、余の迂濶なのにも依るが今の實業雜誌はこんな事が容易く起り得る程内容が似て居るのだ。

△婦人雜誌も似たものが多い、婦女界、婦人倶樂部など、表紙を見なければ別種のものとは思はれぬ位だ、賣れる雜誌があると直ぐ其に似た雜誌を發行する本屋が出來る、智慧の無い事夥しい、今に雜誌にも意匠登錄とか、專賣特許第何千號を得た雜誌とか、云ふ事に成るだらう。

△外國にもあるか知らぬが、日本には花柳趣味と云ふ一種の趣味が存し、此趣味に生き、此花柳社會に精通して居る人が居て日本の或社會に大分潛勢力があるやうだ、德川時代の文學は申すに及ばず、現今の文學にも尙存する花柳趣味は、尠からず讀者を惹く力を有して居る、古くは綠雨の小說、近くは鏡花の小說、最近では荷風の小說、皆其である、一部の紳士間、一部の學生間に、此花柳趣味を知らない者は一種の恥辱の如く考へられるのは事實である。

此事實を無視し、此趣味に遠ざからんとのみ力めて居る教育家達は將來考へねばなるまい。

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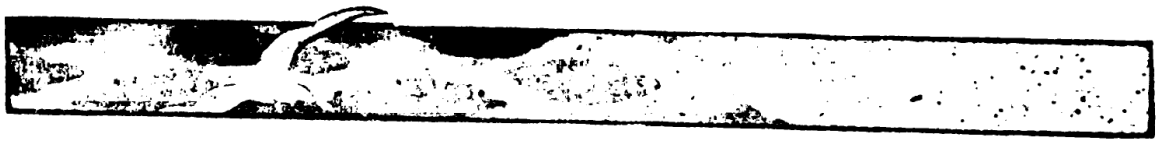

職して敬養せんことを提唱せる者當時の記錄に在り、一千八百三十九年に於て一婦人「バルチモア」より「フイラデルフイヤ」に到り、十弗の講習料を收め五日間滯在して歸るに臨み一臺の製絲機械を購ひ歸鄉後製絲に從事せりと云ふ、此時よりして西カロリナ州ヂヨルヂア州、テンネツシー州、ミシシツピー州、ルイジアナ州、其他南部諸州に亘つて行はれ是より絹布取扱業者生じ來たりしも未だ營業として大なる活動を見るに至らざりき、當時養蠶に從事せる者は皆自ら生ぜるものを以て自ら織りて着用するに過ぎざりしが、是れより先き移植せる桑樹は次第に培養上注意を缺くに至りて、漸く野生に變化するの傾向を示せり。

當時の養蠶及び製絲業を一言以て蔽へば乃ち自家消費に過ぎず、是れより奴隷の功用次第に增加するに至り、此所有者等は益々勞働より遠ざかり奴隷のみ單り營々として千篇一律の勞働に服する爲め、幾ならずして奴隷は斯業上左程有效ならざるものとなり、終に蠶業界は殆んど敗滅に歸し、稀に各處に散在するに過ぎざるが如き窮況に陷りしが爲め、隨て國內の製絲工場の如きは勢其原料を內外より仰ぐの止むなきに到れり。

是れより奴隷問題愈々益々複雜となり、終に南北戰爭を生ずるに至り、南北地方の農業が著く打擊を被むるに連れ、北部地方の工場にも棉花供給上自ら影響を來せり。

當時合衆國內に在ては、國內に輸入する絹又は絹絲には均く從價稅五割を課し、戰後猶繼續せるが間もなく絹は無稅品となり是より絹絲は單に絹と稱し絶に今日に至れるものなりと云ふ。

一千八百八十年「フイラデルフイア」に於て、合衆國婦人養蠶協會組織せられ「ジヨーン、ルーカス」夫人會長たり。

此組織ありてより常に當業者と當局者間とに介在して各種の便宜を計れること頗多く、就中數千本の桑樹をば二十八州に贈與せるが如きは其著しきものにして、猶他に無料を以て卵子、或は參考書を配附し、更に三種の製絲機械を具へ以て若き婦人に其製絲法を敎授せり。

此婦人協會に對し政府が猶ほ數年間補助金を惜まざりしならば、合衆國內の養蠶業なるものは確乎不拔のものたるに至りしならんに、稍光明を認めし時に當り、合衆國第五十一議會はかゝる農業上特殊のものに長期の補助を行ふを否決し、加之當時農務會內に設置ありし蠶業局は卽時に閉鎖すべき決議を見るに至れり。

此れより先き前記協會が全合衆國の爲に、此纖物工業の基礎を確立せんが爲に盡力しつゝあるに際し、當時の製絲及び纖物業者は反て之れを喜ばずして只管之に反對しつゝありき、そは斯る原料を國內に生するよりも、之を亞細亞等より輸入するを欲せるに出でしものにして、此の如くにして全輸入絹物の二割五分乃至三割は、實に粗製絹の名稱の下に輸入されしもの、彼等は之に由て當然納附すべき稅額毎年約八百萬弗を利し得たればなり。

前記「フイラデルフイア」婦人養蠶協會は、以上の如くにして凡ての助力を失ひてよりは、其行動に重大なる影響を蒙り、猶他の二十八州は曩に各州自ら養蠶を爲し得るが爲に、桑樹の配附を受けてより

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競爭して需要豐富なる歐米丼に東洋各國に輸出を試むるは甚だ有望なる事業にして、然も其製造に關する技術たるや一般毛織物の如く難事に非ずして容易のことに屬するなり。

北米合衆國に於ける養蠶業

合衆國に於ける養蠶は、其英領殖民地たりし時既に行はれし處なるも、其後彼煙草栽培業が所謂「アフリカ、ネグロ」人種に對して奬勵せらるゝや、多くの地主連は爭ふて此事業に從事せるのみならず、彼革命戰爭は一般人士をして此養蠶業に注目するの暇あらしめざりしが、漸く二三の篤志婦人に由て其餘喘を保てるに過ぎざりき、戰後米國南部に於ては棉花栽培業盛に行はれてより、南北兩部に於ては隨て綿布製造業創設せられ、奴隷の大半は是れに使役せらるゝのみならず、其製造上に於て養蠶の如き熟練と注意とを要せざりしが爲め、終に斯業は全然養蠶の地位を奪ふに至れり。

其後南部方面に於ては棉花、米、煙草、砂糖の如きが徐ろに養蠶の地域を侵蝕せり、當時に在ては棉花は一封度參仙にして絹は參拾五仙なりしとは云へ、棉花は其事業上に手數と熟練とを要せざるが爲め儲くならずして、此養蠶なるものは終に地主連の忘却する所となりしも、大勢の赴く處自ら劣等者を生じ、乃ち小數なる奴隷を有せるものは反て漸く養蠶業に從事するの奇觀を呈せるが、會十九世紀の初期に於て所謂「マルチ、コウリス、フイーバー」と稱する一種の噪狂性の熱病流行せるが、此時或園藝者は此の眞劑として桑樹を盛に廣告せしかば直に一般の購買心を促して、當時長さ十吋十二吋のものにて能く一弗を以て賣買されしと云ふ、是れ今日南部諸州に桑樹の多數が現在するに至りたる所以なりとす。

一千九百一年及び一千九百二年に亘て、南カロリナ州チヤーレストンに開會せる內國博覽會に於て、同地に製出されし絹製禮服の出品ありしが、是れ實に百五十餘年前の製造に係り、當時絹絲を英國へ送つて織製せるものにして今日猶同地方に桑の老樹繁茂せりと云ふ。

合衆國に於ける最初の製絲工場は、一千八百十年コンネクチカツト州マンスフイールドに設立されしものにして、今より四五十年前我が太西洋沿岸に於ける養蠶業は頗る利益多きものなりき、何となれば當時合衆國政府は品質良好なる繭に對しては每封度五十仙、同く絹絲に對しては一弗の奬勵金を下附したればなり、當時當業者が使用せる製絲機械は所謂「ピード、モンテス」機なりき、當時「フイラデルフイア」に於ける絹絲の相場は每封度六弗なりしが是れに先つ數年、當時多くの學者等の首唱に由て政府は六萬弗を費して一の學校を設け、是れに六人の育年を收容し每年夏期四ケ月間三ケ年

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の製造工場を米國加奈陀、其他歐洲各國幷に東洋諸國に移轉し、以て他國に於ける輸入重課稅と英國に於ける職工賃銀の高價なる弊を除き、彼國に於て廉價にこれを製造販賣するもの益々增加しつゝあり。

又下等安物「カーペット」工業に就て殊に注目を引きつゝあるは我日本國にして、既に知らるゝが如く我國に於ける職工賃銀の廉價なると下等「カーペット」は比較的上等品の如く製造技術に熟練を要せざると、殊に我日本人は意匠圖案等の模擬に巧みなるとに依り我國に於てこれを製造すること頗る容易なるべく、現に倫敦に於て開催されたる日英大博覽會出品中大阪、堺の段通は其開會當日より僅か二週日を出ずして殆んど全部賣約濟となりたるを見ても我日本製品が英國に於て如何に歡迎せられつゝあるやを察するに足る可く、これ一は英國人の日本製品に嗜味を有するに基くとは謂へ確かに其價格の低廉なるに依るべし、試みに余が英國「カーペット」製造業者より聞得たる所を記さんに、日本製下等「カーペット」六尺、三尺卽ち十八平方尺大のもの英國市場に於ける賣價一平方尺は、一片四分の三卽「カーペット」一枚二志七片半を以て販賣せらる、今これと同樣のものを英國に於て製造せんとするに其製造費用は次の如し、（一片は我四錢一志は我五十錢）

絆絲	一封度一片四分ノ一	四封度 五片
經絲	一封度二片	四封度 八片
表面浮絲	一封度十片	半封度 五片
織賃	一平方尺四片半	十八平方尺六志九片
加飾費		一片
合計		八志四片

卽以上の如く英國に於てこれを製造せんとすれば八志餘を要す、此外工場費運賃保險料等の雜費亦尠からず、勿論以上は單に英國に於ける有力なる「カーペット」製造家の自ら謂ふ所にして決して誤り無きを信ずる能はずと雖其大體に於て大差なかる可きことは信ずるの價ありと謂ふべし。

されば本邦當業者幷に有志者は、今後益々進んで歐米の先進國に依り其技術を研究し、以て安價に然も精巧なる「カーペット」を製造し、歐米の製品に

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「カーペット」の多數は手織にして機械を使用することなく、從て其價も安からざりしを以て到底一般中下等社會の需用に應ずること能はざりしが、近來漸く巧みに機械を以て製織することを得るに至り、加之多年の經驗は從來の純羊毛製「カーペット」に代ふるに麻、黄麻、木綿等の安原料を使用し安價にして然も一見上等品に類似せる「カーペット」を製出するに至りしと、年次一般社會が其生活の程度を進め目下に於ては如何なる下等社會に至るまで盡く「カーペット」を使用するに至り、茲に安物「カーペット」の販路著しく擴張せり。

「カーペット」販路の變遷、過去數年以前までは英國製「カーペット」は歐米の諸外國に向て其需用甚だ廣大なりしも近來獨佛を始め歐大陸各國に於て、又は米國に於て輸入重稅を課せらるゝに至りしと各種「カーペット」製織機械の現出せるとを以て巧みに各國に於てこれを製造するに至り、殊に歐大陸各國に於ける勞働賃銀安くして然も長時間の勞働に耐へ依れ自身が英國製「カーペット」の圖案を模寫し自國に於て頗る精巧廉價なる「カーペット」を製造しつゝあるを以て、英國製品の諸外國に向ての輸出販途は年次減少の傾向に在り、現時其製品の多くは歐米諸國より變じて東西の英殖民地に向て益々需用の途を開きつゝあり。

結論

英國に於ける斯業は古來頗盛にして過去二十餘年以前までは諸外國へ輸出著大なりしも、近來各國に於ける輸入重課稅と、各國が英國製品を模造するの術に巧みなると其、工費殊に職工賃銀の比較低廉なるとを以て、從來英國に仰ぎし「カーペット」の多くは各自國に於て、廉價に製造し得るに至り英國の斯業に一大打擊を與へ、輸出額は年次減少の狀況に陷り「カーペット」製造工業は殆んど熟睡の有樣となり或は廢業するものさへあるに至りしが、近來英國の斯業者はこれ等各種の弊害を避けんが爲め自己

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ー」及「ベルベット、タペストリー」等にして原料毛絲の多くはスコットランドに、麻はヨークシア伊太利木綿はヨークシア及スコットランドに於て紡績せられ、黄麻はダンデーにこれを求むるを常とし製品は内外共に需要多し。

ラッスウード、スター、リング、エルダー、スリー、これ等各地は大體に於てグラスゴーに同じ依て茲には略す。

エアー、製品の多くは「ジャカード」機械織出「カーペット」にして原料「ウースステッド」はスコットランド」に於て紡績せるものを用ひ、「ウーレン」毛絲はこれをヨークシアに仰ぎ、麻の多くは伊太利より輸入し木綿はヨークシア及スコットランド、黄麻はダンデーより買來り其産出「カーペット」は悉く英國内地に向て販賣せらる。

ダーベル、此地に於て製造せらるゝ「カーペット」の種類は主として上等「アキスミンスター」、カーペット」にして其原料は殆んどエアーと同樣のものを用ひ何れも内地向「カーペット」にして輸出向製品を見ず。

ドネガル、カウンテー、以上記載せる「カーペット」工業地に於て製造せらるゝ「カーペット」は何れも機械製品なり、然れども此ドネガル、カウンテーに於ては悉く手織製品のみにして機械製品を見ず、即我日本に於ける堺段通に類似せる方法に依り、其工業の規模頗大ならず、而して此種の手織「カーペット」は價頗高けれども、其丈夫なることを以て上流社會に大に珍重せられたりしと雖、近來機械を用ひ頗優美にして、且廉價なる「カーペット」の産出せらるゝに至り、從て其需用も大に衰へ現今にては單に内國のある一部分に向て需用せらるゝに過ぎず、其原料紡績絲の多くは前記エアーと同樣のものを使用せり。

「カーペット」工業の變遷

安物「カーペット」の販路擴張、即以前に在りては

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ット」「タペストリー」「アキスミンスター、カーペット」の製造盛にして、其原料「ウーステッド」毛絲、麻、木綿の多くはヨークシアの各地より黄麻はダンデーに仰き内外に向て其製品の需用尠からず。

リバーセージ、ヘックモンドウエク、以上二工業地は何れもブリッグハウスと同様なれば茲に略記す。

ロチデル、此地は「タペストリー」及「ベルペット、タペストリー」の製造を以て知られ其原料「ウーステッド」毛絲及麻紡績絲はヨークシアより綿はランカシアより黄麻は「スコットランド」の各地より供給し製品は主に英國内地向きにして輸出品を見ず。

キッド、ミンスター、英國「カーペット」工業地として殊に著名なるは卽キッドミンスターにして就中此地附近より製出せらるゝ「カーペット」の數量頗多し、製品の主要なるものは「ジヤカード」機械織出模様「カーペット」、「アキスミンスター、カーペット」「アキス、ミンスター、ラッグス」及び「タペストリー」等にして原料紡績絲中「ウーステッド」毛絲は多く此地に於て紡績せられ、「ウーレン」毛絲はヨークシアに於て、麻絲はこれを伊太利に仰き綿絲はランカシア及ヨークシアの各地より黄麻はダンデーに供給し、其製品中「ラッグス」を除くの外内外に販途廣く頗有名なり。

ブリツジ、ノース、スタウ、ポート以上キッド、ミンスターに同じ。

グラスゴー、此地は製鐵、造船等を以て世界に知られたり、此地又「カーペット」工業盛んにして殊に上等品に妙を得たり、「ジヤカード」機械織出模様「カーペット」「アキスミンスター、ラッグス」「アキスミンスター」「カーペット」等の產出多く、原料絲中「ウーステッド」は此地に於て、「ウーレン」毛絲はヨークシアより麻はヨークシア若くは伊太利より輸入す木綿の多くはランカシアより黄麻はダンデーに於て紡績せらるゝを常とす、製品の多數は内地向きにして輸出品頗少し。

ペースリー、製品の主要なるものは「タペストリ

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ベーコン、ロジャー、自然の主要な原因と秘密について

ベーコン、ロジャー、自然の主要な原因と秘密について

ベーコン、ロジャー、自然の主要な原因と秘密について

電話十番

業物販卸
況情其及方地業工造製「トベンーハ」

知にて地業工造製「トベンーハ」るは於に國全

就に方地臺主に左今、やうる多が業販其のもるす

社創株年「トベンーハ」、地此

ふ云、ゃうれら加へ際各社くて地臺の發新に

名著製に地此、ゃうれ出製くて地業工「トベンーハ」

トベンーハ、ヤセハ、主てつ於に「トベンーハ」業製

。すまし用活其

くてし用出輸及地内英品製、くへまてっるる女粉

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ジヤパン、マガジーン
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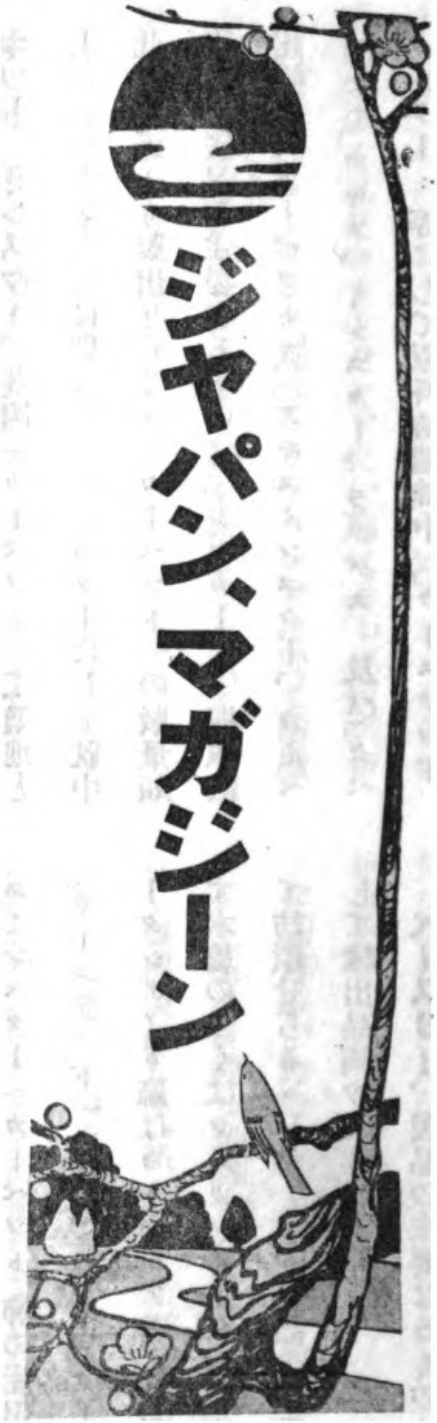

英國に於ける「カーペット」織物業

「カーペット」製造工業地方及其情況

英國に於ける「カーペット」製造工業地として知らるゝもの其數甚だ多からず、今左に主要地方に就て其大略を述べん。

ハリフアクス、此地は「ウーステッド」毛織物幷に毛布等の產地として其名廣く知られたり、又「カーペット」工業地として頗有名なり、此地に製造せらるゝ「カーペット」の種類は「ジヤカード」機械織出模樣「カーペット」、縫目なし「カーペット」及「タペストリー」、「ベルペット」織出模樣、「タペストリー」、「ラッグス」、「アキスミンスター」、ラッグス」等にして其原料としては「ウーレン」「ウーステッド」毛絲、麻、黃麻、木綿等を用ひ多くは此地に於て紡績せらる、然れども黃麻は重にダンデーより供給せらるゝこと多く、製品は英內地及輸出用として其需用頗多し。

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薩摩の武士道

吾が國獨特の木版刷

日本の橋梁

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西國三十三所

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近世の戯曲

早稲田大学 島村抱月

詩聖ゲーテの生涯及其文芸の概略

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業務上の必要から編集

業務上の必要から編集「トランプ」を出版

本日

昭和十六年十二月八日　トランプ製造株式会社

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ジヤパン、マガジーン第壹卷第十號

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THE JAPAN MAGAZINE

MARCH 1911

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A REPRESENTATIVE MONTHLY OF THINGS JAPANESE

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PROPRIETOR Seishin Hirayama | MANAGER Y. Bryan Yamashita | EDITOR Kathryn Rucker

Subscription:

In the Japanese Empire, per year in advance . . . . . *Yen* 4.50
In Foreign Countries, (post paid) per year in advance . . . *Yen* 6.00
Single Copy, 25 cts., 1/ . . . . . *Sen* .50

Foreign subscribers should remit in P.O. or express money orders to The Japan Magazine Co.
The Japanese *yen* is equivalent to fifty cents U.S. currency, or two shillings English currency.
Published by The Japan Magazine Co., 3, Itchome, Uchisaiwaicho, Kojimachi, Tokyo.
London Agents, Keymer & Co., 3 Whitefriars St.

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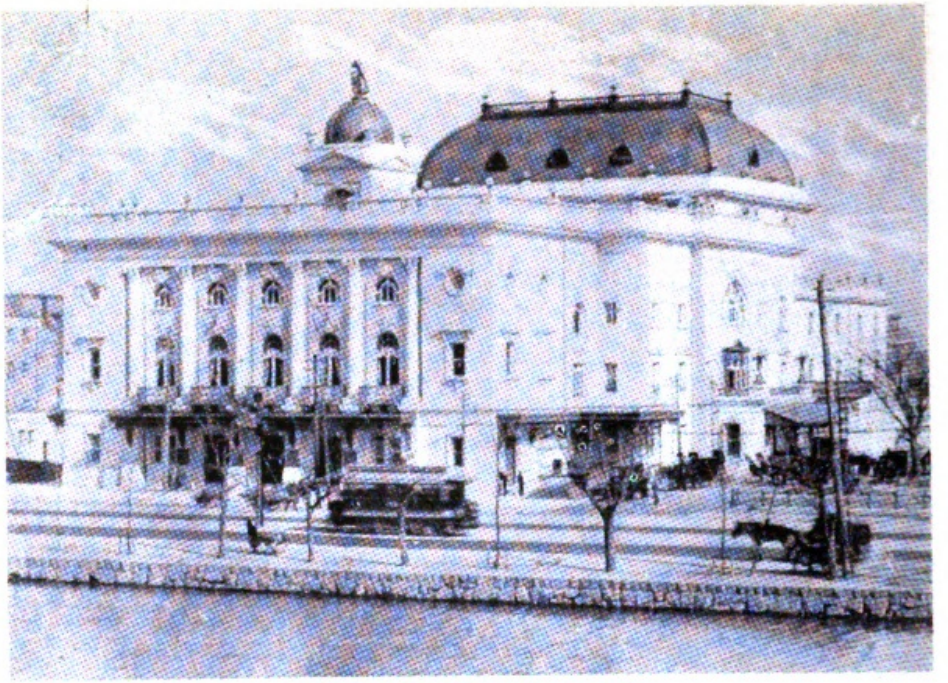
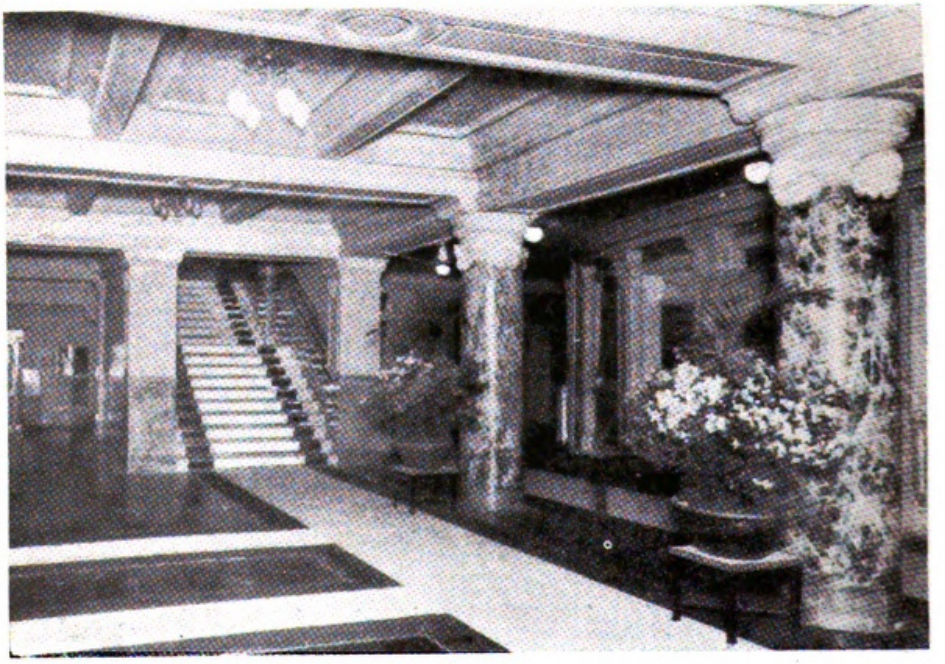


NEW IMPERIAL THEATRE



FOYER

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THE JAPAN MAGAZINE

VOLUME ONE MARCH 1911 NUMBER ELEVEN

THE NEW IMPERIAL THEATRE

By RENE T. DE QUELIN

ONE of the most positive realizations of the tremendous advance in modern progress made by the Japanese, is the up-to-date and attractive building of the new Imperial Theatre. No item in construction, decoration or perfect equipment has been overlooked or set aside from want of knowledge or the unwillingness to meet the necessary expenditure. The undertaking has been put through under the able leadership of Baron Shibusawa, president of the Board of Directors, who together with other prominent business men in Japan, invested capital.

The architect was Mr. T. Yokokawa, who travelled through all Europe and America visiting the important theatres for the purpose of acquainting himself with the most improved modern plans for such buildings, in order to be able to give to Tokyo a splendid new theatre such as any city might be proud of. He has succeeded most admirably, not with the building alone, but with its embellishment and decoration, for which he secured the services of two of Japan's foremost artists, Eisaku Wada and Saburosuke Okada, both of whom spent years in Paris ateliers and whose technique is strictly of the modern European school of painting. All the sculptural decorations were executed by Ichiga Murata.

The building stands on one of the most prominent sites in Tokyo, facing the Imperial Castle, on the beautiful, wide thoroughfare following the moat, Yurakucho, Kojimachi. The surrounding grounds are unobstructed, so that the building can be seen to advantage from many points, and a picturesque view of the Castle grounds may be had from the windows of the theatre.

So well was every requisite planned, that even the workshops, light and heating plant and scene painters ateliers show the same architectural care and consideration both for exterior appearance and conveniences as does the main building. The artisans of no country in the world can compare favorably with the Japanese in the exquisite care and

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THE JAPAN MAGAZINE

VOLUME ONE MARCH, 1911 NUMBER SEVEN

THE NEW IMPERIAL THEATRE

By BENJAMIN F. DE COSTA

ONE of the most positive manifestations of the tremendous advance in modern progress made by the Japanese is the up-to-date and attractive building of the new Imperial Theatre. Both in construction, decoration and perfect equipment this house leaves nothing to be desired from want of knowledge or unwillingness to meet the necessary expenditure. The undertaking has been put through under the able leadership of Baron Shibusawa, president of the Board of Directors, who is to-day with other prominent business men in Japan investing capital.

The writer was in Tokyo, Yokohama, who travelled through all Europe and America visiting the important theatres for the purpose of acquainting himself with the most improved modern plans for such buildings, in order to be able to give to Tokyo a splendid new theatre such as any city might be proud of. He has succeeded most admirably, not only in the building alone, but with its equipment and decoration, for which the services of Japan's finest artists and

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untiring patience they express for detail and its perfection.

The building is a Japanese interpretation of French Renaissance, with some American suggestions at the entrances. The white enamelled brick edifice rises from a solid granite foundation; it has a commanding façade divided into three sections, and important entrances on either side of the building for the admittance of Royalty; all of generous proportions. A cornice line of moldings marks the limit of the first story, and from this point there is a deep inset, the upper portion of which is carried by six large fluted Corinthian columns which extend three stories; between the columns are tall French casement windows which light the grand dining hall occupying two stories. An upper set of windows that light the second balcony, gives height and beauty, suggesting quite a Georgian appearance. The entabliture is in good proportion, surmounted by a well balanced balustrade running around the roof, upon each post of which is a large globe electric lamp. The exterior of the stage section is finished in the same white enamelled brick, with the same compensating care and attention to decorative details given the façade; and its roof, which rises in graceful French architectural lines, is covered with dark grey slate, and crowned with a metal railing. This part of a theatre in the Western world is usually neglected, and the stage entrances a tolerated abomination of darkness and other misgiving features; but nothing of this sort occurs here, so that actors and actresses may pass in and out with the same convenience and ease provided for the audience.

In the first lobby are the ticket windows at either end; the floor is of marble in alternating dark and light blocks; the wainscoting is of Italian Sienna marble with a base of a dark grey native marble; the steps that ascend to the foyer, are of a light grey marble and of easy rise and generous tread, and have, at each end, a rich balustrading of Sienna marble and bronze grille work, with newel posts of the same material supporting handsome electric lamps.

The walls and ceiling of the foyer are soft and harmonious in color panelled with gilded moldings; the wainscoting is the same in the lobby; at either end marble staircases lead to the balcony floor, and passing around the corridor to the right and left the grand staircases that ascend from the Royal entrances are seen; they have heavy balustrading in gilded bronze. Check rooms are at hand, and well fitted retiring rooms are on either side; double swing doors of green baize, having a circular swing peed, so as to avoid opening them unnecessarily, form entrances at each aisle in the auditorium.

The splendid proportions and decorative display to be seen on the balcony floor is a most agreeable surprise. To the front—separated from the auditorium by a wide promenade, is a spacious and elegant dining room with panelled walls of native Katsura wood with inlay, and frame work in oak, all in soft natural finish, delightful in tone and texture. The spandril frieze, formed by the circular-headed transoms of the doors and windows, is a succession of mural figure panels portraying mythological and historical subjects representing the twelve months: January, card playing; February, grafting of plants; March, doll festival; April, dancing and cherry blossoms; May, horse-back riding; June, the iris; July, sea bathing; August, the full moon dance; September, showing the ancient method of extracting perfume from the chrysanthemum by covering its centre with cotton wadding; October, falcon hunting;

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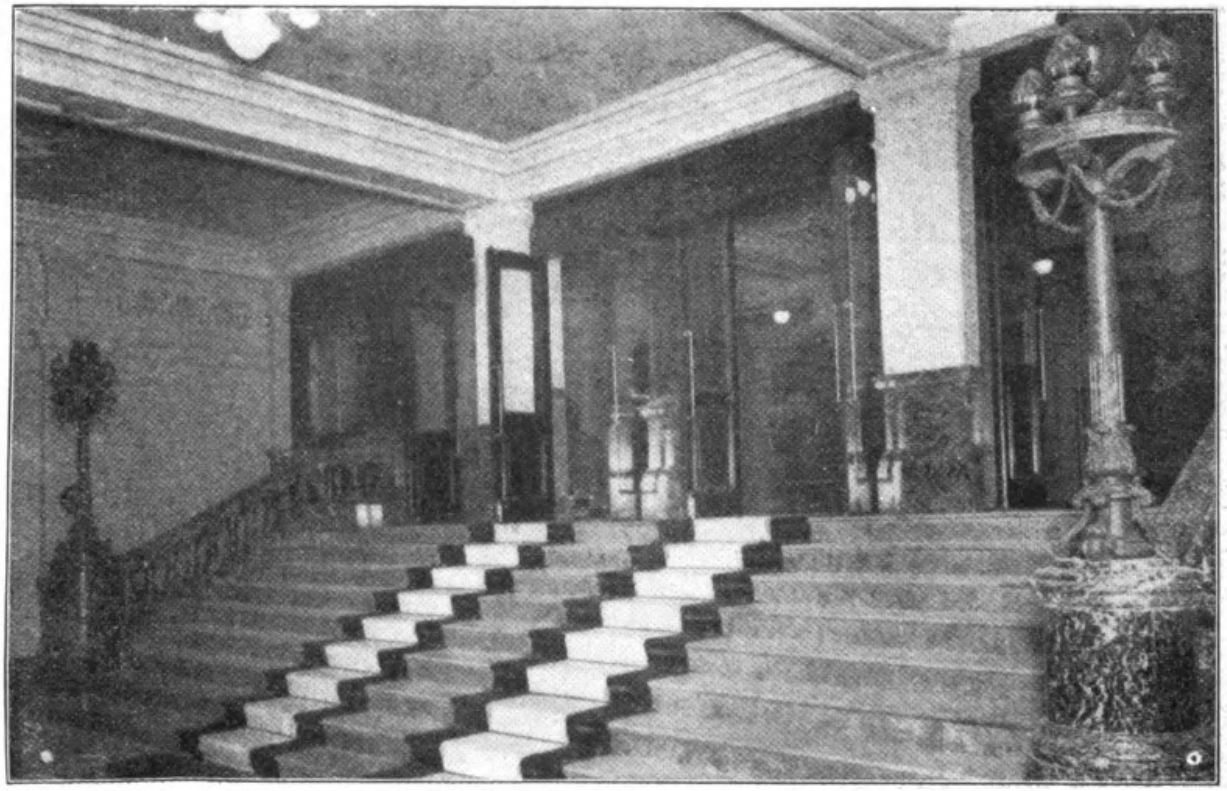

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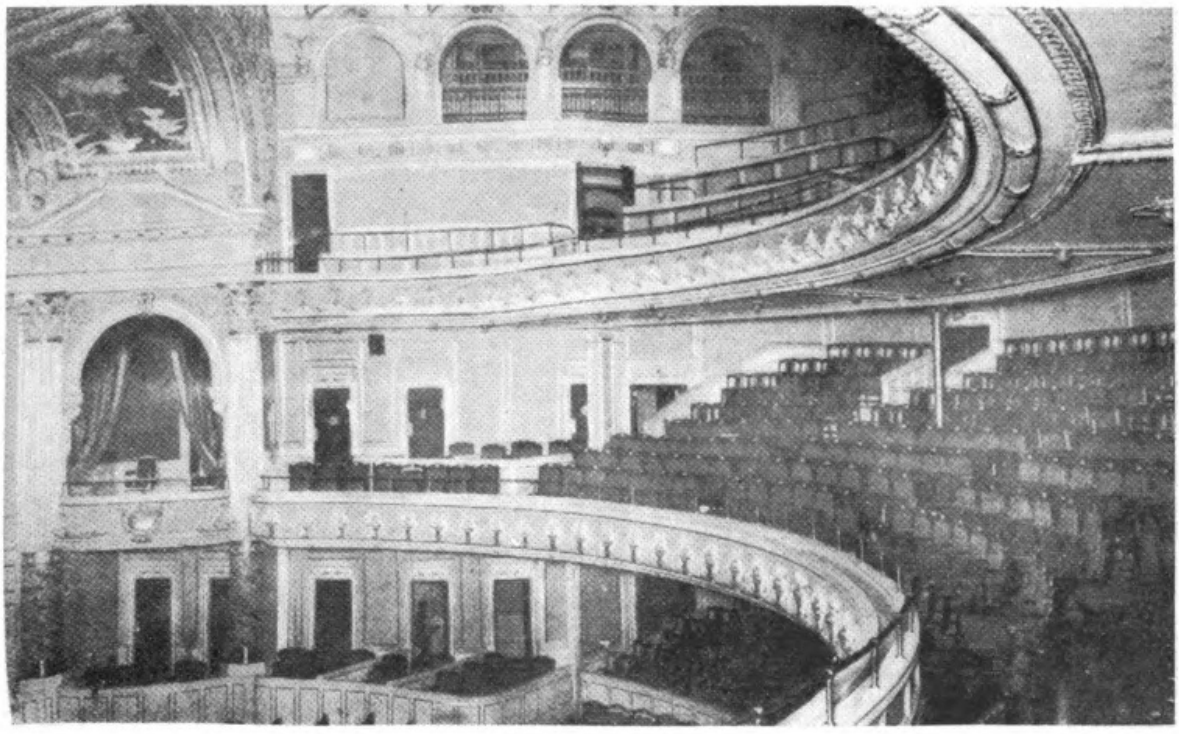

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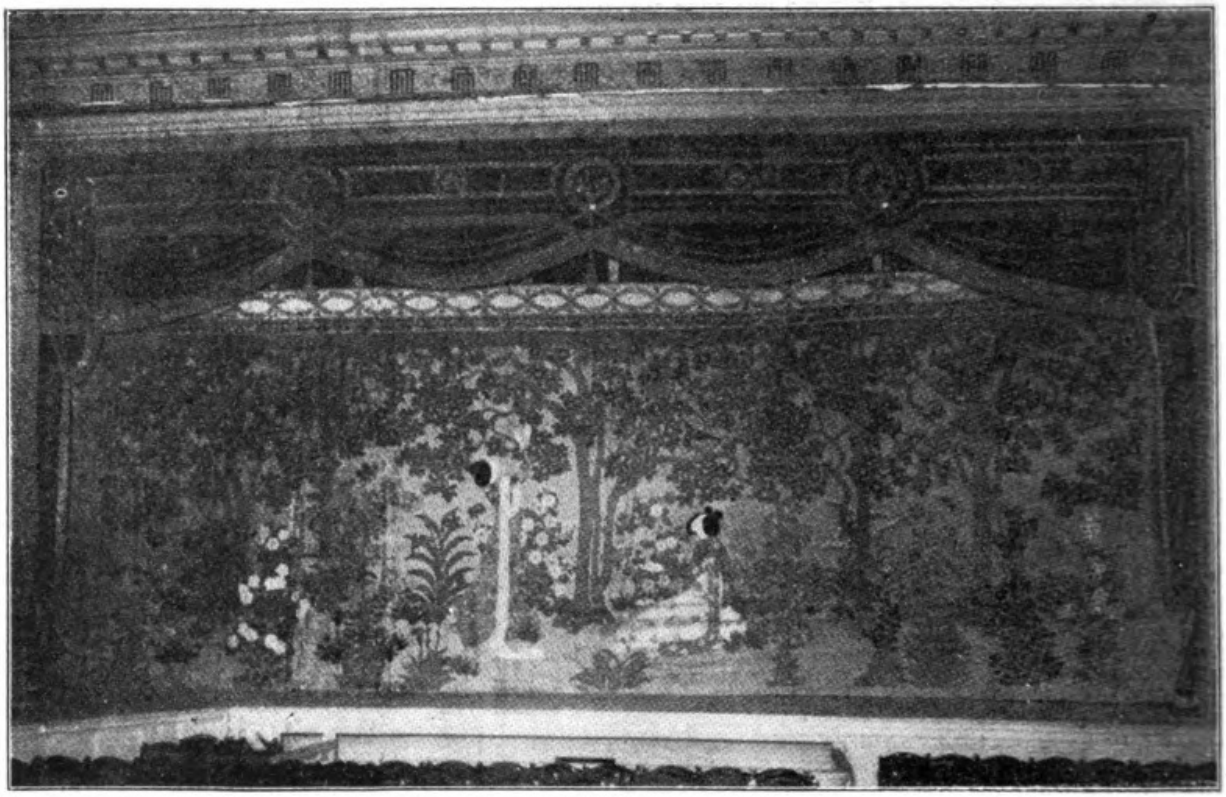

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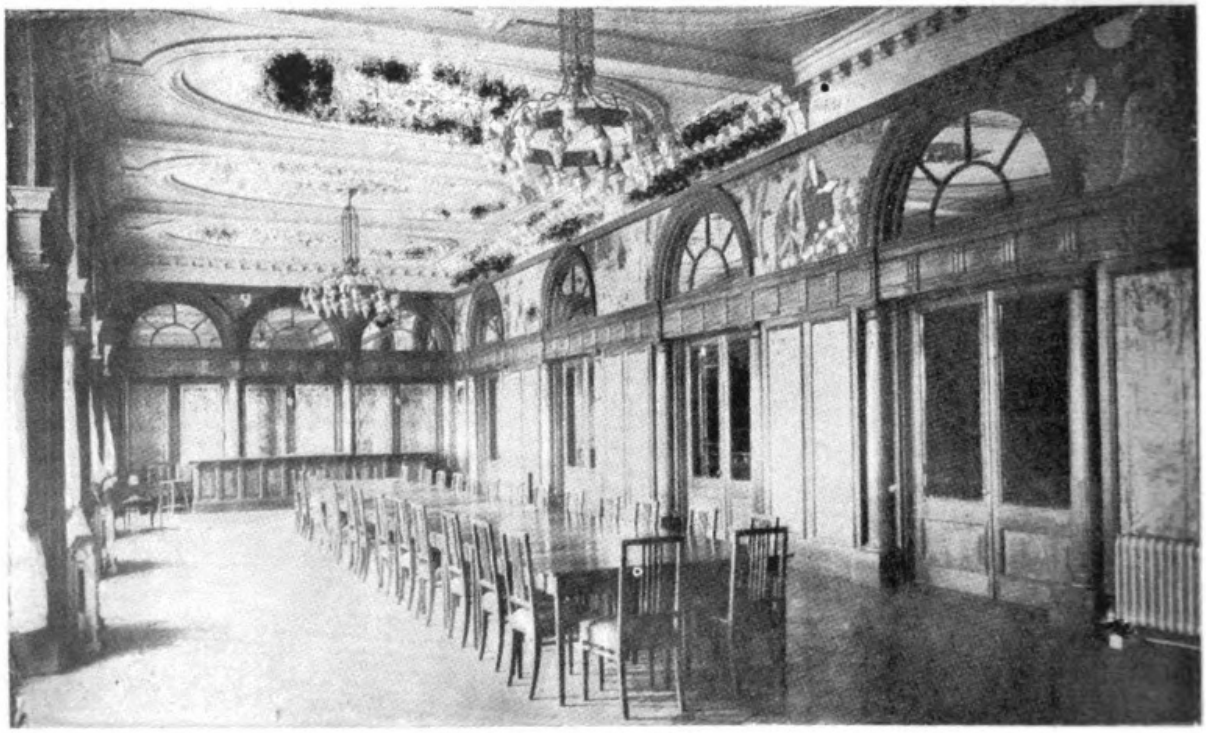

MAIN DINING HALL

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November, rowing on the river to enjoy the snow scenery; December, the great holiday market display. Each of these scenes was chosen from a different historical era in order to show the varied costumes that have been in use. All are by Mr. Wada, who gave much attention to mural work while studying in Paris. The ceiling, divided into four sections by shallow beams supported by corbel brackets whose soffits are embellished in color, as are those of the arches, shows large circular panels occupying each section, from two of which drops an electric chandelier. The field is profusely decorated, and all the moldings are in gold; filet bands of gold on plain surfaces upon which are painted conventional ornaments in color, add to the wealth of the whole.

A balcony forms a mezzanine floor in the promenade, about which a very handsome bronze open grille balustrading of chrysanthemum design of pure Japanese spirit, is most effective.

Two sumptuous apartments, which in their tasteful furnishing and decoration have the air of belonging to some grand chateau, are intended for the use of the Royal family; one of which is in rose, white and gold, the wall hangings being rose silk brocade; the walls of the other have Japanese landscapes set in natural wood; these were executed in oil color, European method, by Saburosuke Okada, and show the excellence of his talent and training. Other apartments in semi-Japanese style afford ample convenience and comfort for parties such as are usually held for the theatre among the Japanese, all opening into the very spacious hall forming a grand promenade.

The auditorium is a harmony of contrast in delicate greens, with a wealth of gold, offset by rose drapery and upholstry, and red carpeting. It is here that the culmination of the excellent work of the architect is seen. The imposing sections of the Imperial boxes rise between two immense Corinthian columns, whose lower shaft is of imported marble of a rose tone, supporting a classical pediment on which are clustered a flock of doves in full relief; below the cornice is a semi-circular crown to the opening, resting on corbel brackets, richly decorated in its spandrils with relief-work, the whole in soft tones of cream and green and a splendor of gold. From a scolloped lambrequin in green with applique of gold, drop rich rose silk curtains, looped at the sides by cord and tassels; the woodwork is in cream and gold, and the walls hung with rose brocade, the chairs in white and rose.

There are three box sections after the Imperial boxes; the balcony which circles between these, is divided into dress and family circles, and an innovation is found in an arrangement to prevent articles carelessly dropped from falling upon the spectators below, by a space being between the actual front of the balcony and the railing in front of the balcony seats. There are two galleries.

Below are four orchestra boxes on either side and the pit, the total seating capacity being two thousand.

The ceiling has one circular, major panel formed by bold enriched moldings, within which are four panels decorated with figures, the subject being taken from a well known mythological legend, the tradition of the descent to earth of one of the maids of the moon goddess; these floating figures also fill the proscenium arch. In the centre, is an immense leaded dish light, about which the four panels circle, outside of which is a close circle of lights, and again decorative panels filling the remaining space, all of which mural decorations are by Eisaku Wada. The fronts of the balcony and gallery have a row of lights each of

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November, rowing on the river to enjoy the snow scenery; December, the great holiday musical display. Each of these scenes was chosen from a different [illegible] in order to show the varied [illegible]

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which are supported by cherubs resting upon a continuous conventional ornament that binds the whole together. Through frosted globes the light is beautifully diffused, and there is no unpleasant glare. The proscenium panel proper bears in its centre a large modeled medallion supported by two enormous peacocks whose gorgeous tails extend along the bottom of the panel and on the top of the cornice; the birds are in their natural gorgeous colors, while the medallion is in cream and gold. The field of the panel is divided diagonally by opposing lines of relief in near divisions, decorated in gold, with the background of the intervening small panels in a soft green. The cornice below is of classical design, the entabliture of which has a fine scroll ornament in relief and upon which rests, at frequent intervals, fragments of Japanese fret work both in gold. Below this drops a silk velvet lambrequin in green and gold, ornate with fringe, cord and tassels; a curtain of the same material hangs in rich fullness on either side, supported by cords and tassels; the silk drop curtain shows two female figures, Japanese, gathering blossoms from the trees; the scene, a conventional one, is beautifully embroidered in natural colors upon an exquisite ground of ecru silk. An imported steel fire curtain separates the stage from the auditorium.

One of the most successful features of the building is its perfect acoustics; even an inexperienced speaker can be heard with great distinctness, from any part of the house. The stage is large and there are well arranged dressing rooms; a Japanese characteristic is, that a part of the stage projects into the auditorium, and connects with a side passage so that entrances and exits are effected thereby. The building is steam heated throughout, and has excellent ventilation; there are plenty of exits and commodious stairways that allow the house to be emptied in a few minutes without accident or disorder.

Grand Opening Ceremonies took place March one and two, admittance by invitation only, and proved a great success. At four P. M. a representative audience of Tokyo elite society very nearly filled the house and when the curtain rose a circle of gentlemen, those who added to the city this splendid theatre, were there to greet and welcome their guests. Addresses by Marquis Katsura, Premier, Baron Shibusawa, Mr. Tokokawa, the architect, and others were delivered, after which an old Japanese ceremonial dance called "Sambaso," was given.

Then supper was announced, and the entire audience passing into the dining halls, was served with a sumptuous repast, the best wines, champagne and tea flowing freely.

Following this a play entitled "Yoritomo" was presented, the time of which was the Kamakura period, for which the stage setting and scenery were superb in every detail. The cast was fine, its members masters of their art, and the costumes were gorgeous. This little drama belonging to the old school of Japanese acting, was followed by a one act comedy of the modern school, called "My Dearest Wife", portraying the tantrums of a Japanese shrew, and the effective cure administered by the husband. The first scene was a noted plum garden. Then came the piece de resistance, a Flower ballet in which twenty dainty Japanese girls took part; their lovely costumes and the grace and beauty of their movements at once charmed. For staging, costume and action, this ballet might have done credit to old Drury Lane. The scenes, painted conjointly by Eisaku Wada and Renzo Kita, were most admirable.

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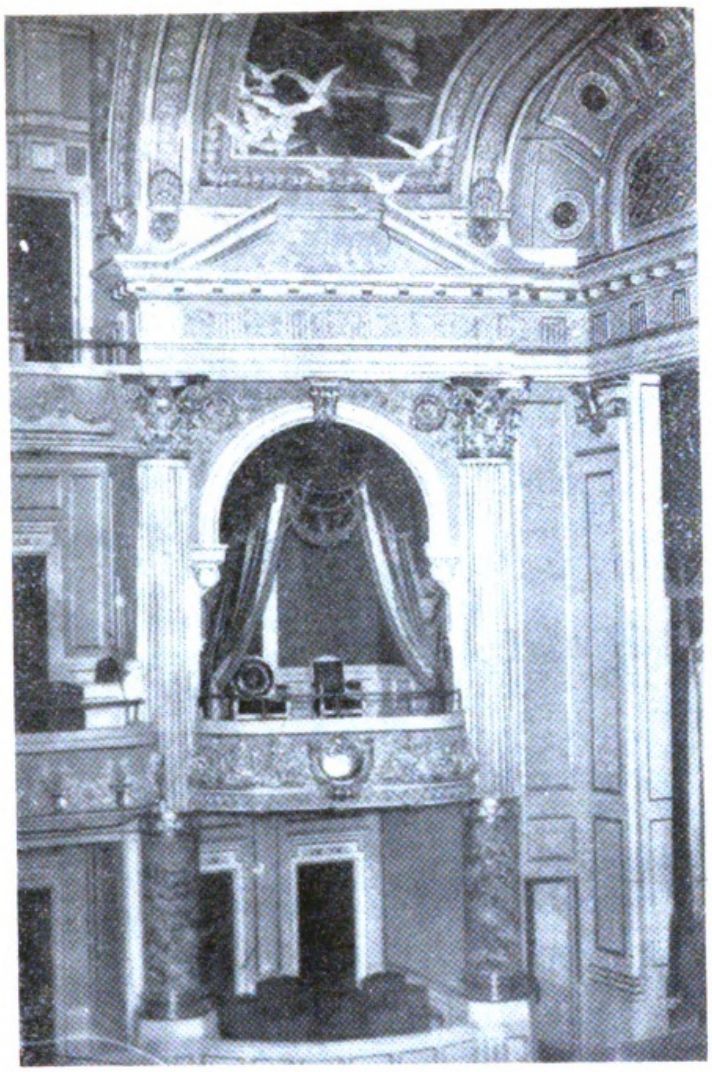

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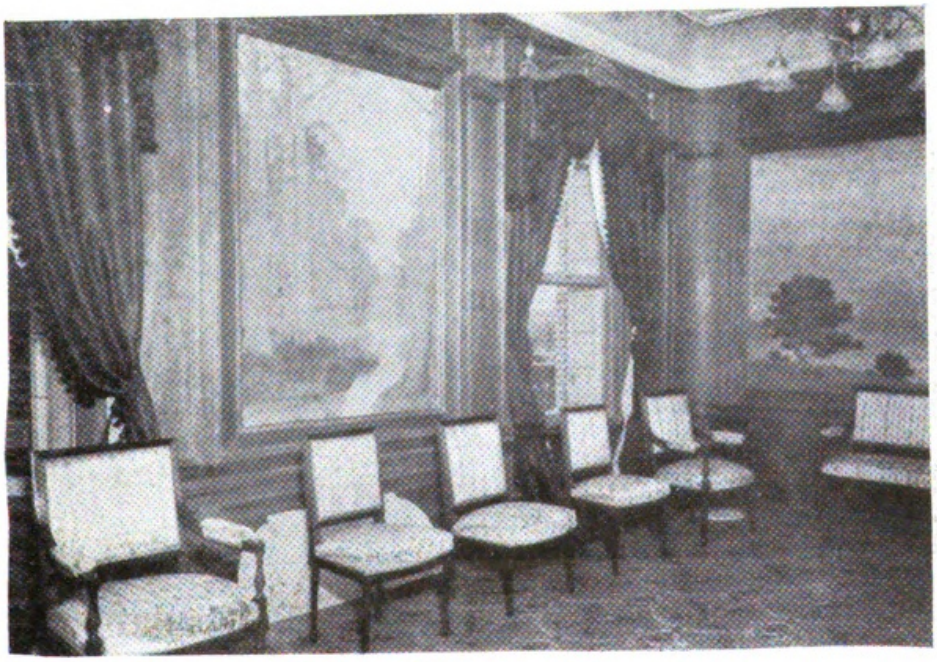

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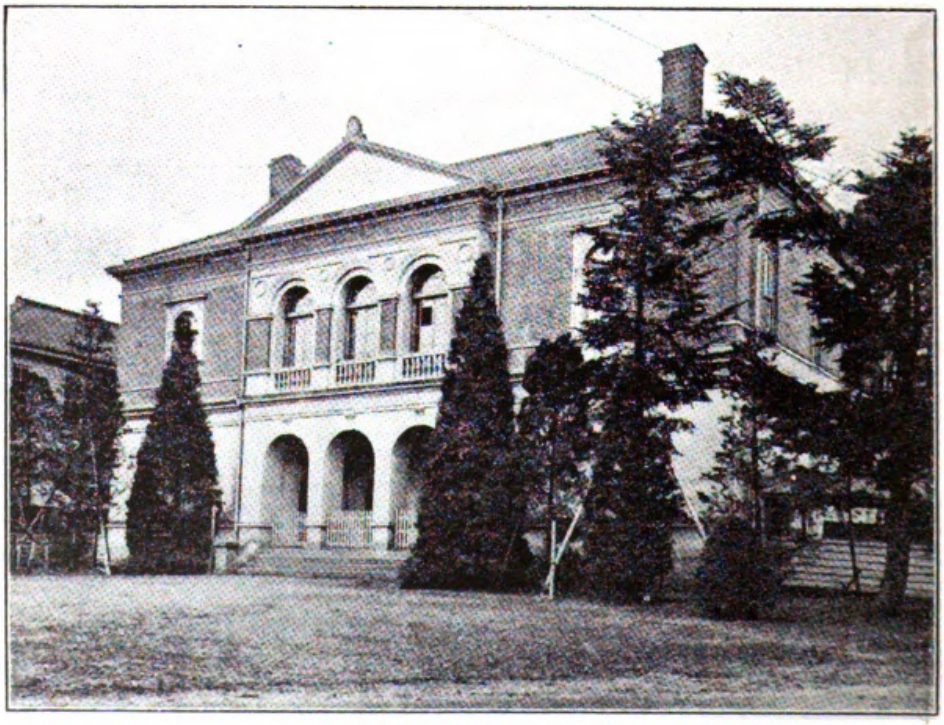

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WASEDA UNIVERSITY

COUNT OKUMA, in 1882, established the *Semmon Gakko*, or Tokyo Academy, in what was then a small suburb known as Waseda; but not until twenty years later, when the school was reorganized, did it assume that name and become a university. The change was made to meet two pressing needs of the time, for as the instruction at all higher institutions was given in foreign languages, by foreign teachers and even by native ones, it was necessary that a student should become proficient in that language before pursuing his ultimate studies or attending the lectures, which necessitated a year or so, which time might be spent in acquiring the desired knowledge if he might study in his native tongue; the then state of things also restricted investigation and advanced research, and it was in order to afford young men the opportunity of obtaining an education in the vernacular, and to encourage extended study and free investigation that this institution became what it now is, through the earnest efforts of Count Okuma and his associates, Mr. Ono, a scholar and statesman; Dr. Takata, now the University's president; Dr. Amano, dean of the College of Commerce, and Dr. Tsubouchi, of the College of Literature.

In a country which had for centuries been under the despotic rule of feudalism and consequently where education was hardly to be distinguished apart from the government, it was a most important undertaking to stimulate and promote freedom of investigation, and it is something for which this group of noble men deserve highest praise.

Politics, Economics and Law were the courses the Tokyo Academy embraced when it first opened with its sixty-five pupils. Naturally the aim of the institution was misunderstood by the Government, and received neither praise nor patronage from official families, and "not infrequently a police officer would be sent to the class room of the Academy and if the students were found engaged in speeches or discussions of a political nature, even though they were simply for the sake of exercise in elocution or for the study of theory, the officer would order the meeting to adjourn." But time dispelled any doubts the Government may have had about Count Okuma's educational undertaking, and appreciation took their place.

Notwithstanding the opposition with which the school met in the beginning, the enrollment had increased sixfold by the fifth year, and before that time had been placed in the way of becoming self-supporting. A system of instruction by correspondence was inaugurated and a Publishing Department established to take charge of the work which, by 1895, embraced the Law course, and secured for its members a diploma after three years satisfactory study. At present, middle school, commercial and higher courses are conducted by this Department, and the students taking advantage of the opportunity thus afforded have numbered two hundred fifty thousand since 1890.

Besides the above, this Department has carried on a splendid work in publishing standard works both original and translated enabling the general public to gain a wide knowledge of various phases of Western civilization through such writers as Justin MacCarthy, Woodrow Wilson, Mayo-Smith, Dernberg, Adolph

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[illegible] of the Mikado, [illegible] Mikado's Empire," [illegible] Japanese Art."

The engraved [illegible] of "A Japanese Wedding Procession," and "The Daimio's Daughter," [illegible] the Mikado, who [illegible] to save from [illegible] destruction the [illegible] and literature which had collected so [illegible] during the [illegible] of Tokugawa [illegible] political [illegible] had suppressed the public [illegible] Department of Education has [illegible] under the old Landmarks [illegible] Imperial [illegible] rectified, [illegible] changed to harmonize the [illegible] philosophy of the [illegible] with those of the [illegible] [illegible] [illegible]

Prins, B. C. Skotlowe; and Tsuboi, Nakamura, Tsubouchi and others among Japanese authors.

Two magazines are issued, "Reports of Waseda University," a monthly, and the "Diplomatic Review," a bi-monthly.

It was not until 1889 that the literary course was added, at the suggestion of Dr. Tsubouchi, who sought to save from complete decadence the national literature, which had suffered so greatly during the three decades in which only political problems had engrossed the public mind. The Department of Literature has done much under the able leadership of Dr. Tsubouchi, novelist, dramatist and critic, to harmonize the thoughts of the East with those of the West, and has proved a great success.

With changing the basis of the Academy in 1902, its scope was broadened and its facilities greatly extended, and at the end of four years of the new regime, the number of students had increased to four thousand, in the Preparatory school, the two Academies and the College of Politics and Economics, Law, and Literature.

Waseda was the leader of other private universities and a new era in advanced education was ushered in. A little later the College of Commerce and the Higher Normal School were established, and with the twenty-fifth anniversary of the founding of the institution came the announcement of the approaching inauguration of a College of Science and Engineering, and the promise of a Medical College and Hospital. At this juncture, His Majesty the Emperor, pleased to hear of the progress and development of this seat of learning, graciously honored it with his august support, in the gift of a handsome sum from his private chest, the initial unsolicited donation which started a fund for the new College, the example being followed by Their Highnesses, Princes of the Blood, and such noted statesmen as Prince Ito, Marquis Katsura, Premier, Prince Iwakura, Minister of the Imperial Household, Prince Tokugawa, President of the House of Peers, Count Komura, Minister of Foreign Affairs; Count Tanaka, Ex-Minister of the Imperial Household, etc., etc. A large number of distinguished personages of the Chinese Empire also made generous contributions, in appreciation of the fact that a special Normal Department for Chinese students had just been instituted, and this school has since had some two thousand pupils, and has graduated several hundred teachers who now fill important posts in their native land.

The administration of the University is in the hands of a President, a Board of Trustees, a Faculty Council and a Board of Overseers, the chief responsibility, of course, devolving upon the president.

The academic year begins September ten and ends July twenty-one, with a winter vacation from December twenty-five to January ten. National holidays, the anniversary of the University and Sundays are observed as holidays.

Students who have completed the middle or normal school course may enter the Academies of Waseda without examination; otherwise they must pass an entrance examination. A year and a half must be spent in the Preparatory, three in the Academies and three in the Colleges, the courses of instruction being most diversified and complete. The tuition fee for the whole course in the Preparatory is twenty-six dollars; sixteen dollars yearly in the Academies and twenty-two in the Colleges. It is usually paid at three fixed periods, but may be arranged for in monthly payments. The dormitory expenses are four dollars a month, three for board and one for rent;

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students' remittances are made through the Postal Savings Bank Transfer System.

Examinations are given for promotion and graduation, written, oral or by thesis, as decided by the professor in charge. Diplomas are granted by the Preparatory and the Academies, and degrees conferred by the colleges; fellowships are established in each of the latter to promote higher scholarship, and a post graduate course is open to graduates or those properly qualified.

Dormitories have existed since the inception of the institution, and have expanded in accordance with the growth of the whole, having only recently undergone renewals and additions. There are some one hundred fifty rooms, each occupied by two or three students, for whose accommodation there are three dining rooms, two bath rooms and two social halls. Dormitory students must arise at six o'clock; they may breakfast between six thirty and seven thirty, dine between eleven thirty and one, and have supper between five and seven; they must be in their rooms by ten o'clock and retire by eleven. Dormitories and their students are under the direction of a superintendent, a managing accountant and three representatives chosen from among the students to act as envoys between the official management and the student body. A culinary committee of students regulate the week's menu, inspect the food, check the bills and keep order in the dining room.

Great enthusiasm is shown by Waseda students for physical training and athletic games and sports, for which are provided a large hall for ping pong and other indoor games, four tennis courts, an archery range, a hall for fencing and *jujutsu*, classes in military drill, swimming and rowing, a course for races and field day exercies, and last but not least, for in this Waseda is in the front rank, the base ball ground. The Waseda team challenged the Stanford University (Cal. U. S. A.) team in 1905, and spent two months in America, playing twenty-six games, in only seven of which they were victorious; but they learned invaluable lessons and returned to Japan to revolutionize its base ball circles, now grown considerably, and only the past season was Waseda visited by the Chicago University team and a series of interesting games played. The fact that Waseda was a heavy loser has only increased the boys' determination to master this American national game, and perhaps another opportunity will see them victorious.

An autumn Regatta takes place on the Sumida River and Field Day exercises in the spring at Waseda grounds. The Kano, most approved method of *jujutsu* is taught; in this native athletic art there are many experts.

Foremost among the student organizations is the English Speaking Society, noted for its half yearly public entertainments of classical dramas, particularly Shakespearian, in which the boys have achieved great success. The Society has monthly meetings and social gatherings and garden parties.

There are also French and German, Chino-Japanese, Indological, Economic, Political and Literary Societies; Eki and Nichiren Clubs; Young Men's Buddhist, Christian, Public Morality and Oratorical Associations; an Art Club and a Musical Society.

The Library is a most worthy feature; it has rapidly increased its number of volumes which now reach a hundred fifty thousand.

The total number of students pursuing various courses available is now eight thousand, and the number of instructors has grown to one hundred seventy-eight; while Waseda's alumni

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students' remittances are made through the Postal Savings Bank Transfer System.

Examinations are given for promotion and graduation, written, oral or by thesis, as decided by the professor in charge. Diplomas are granted by the Preparatory and the Academic, and degrees conferred by the colleges; fellowships are established in each of the latter to promote higher scholarship, and a post graduate course is open to graduates or those properly qualified.

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Great enthusiasm is shown by Waseda students for physical training and athletic games and sports, for which are provided a large hall for playing and other indoor games, four tennis courts, an archery range, a hall for fencing and jiujitsu classes in military drill, swimming and rowing, a course for tracks and field day exercises, and last but not least, for in this Waseda is in the front rank, the base ball ground. The Waseda team challenged the Imperial University (Col. U. S. A.) team in 1905, and sent two teams to the America, playing twenty-six games, in only seven of which they were victorious; but they learned invaluable lessons and returned to Japan to revolutionize baseball circles, now grown considerably, and only the best selected [illegible] Tokyo University team and [illegible] of interscholastic games. It is that Waseda was a heavy loser has only increased the boys' determination to master this American national game, and perhaps another opportunity will see them victorious.

An autumn regatta takes place on the Sumida River and Field Day exercises in the spring at Waseda promote the Kemo, most approved method of physique is sought; in this native athletic art there is a worthy exponent.

Foremost among the student organizations is the English Speaking Society, noted for its half yearly public entertainments of classical drama, particularly Shakespearean, in which the boys have achieved [illegible] success. The Society was originally merely a social gathering and a debating society.

There are also French and German, Chino-Japanese, Indological, Economic, Political and Literary Societies; Editorial and Athletic Unions; Young Men's Christian, Christian, Public Morality and Oratorical Associations; Art Club and a Musical Society.

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The total number of students pursuing various courses at Waseda is now eight thousand, and the number of graduates has grown to [illegible] seventy-eight; of the [illegible]

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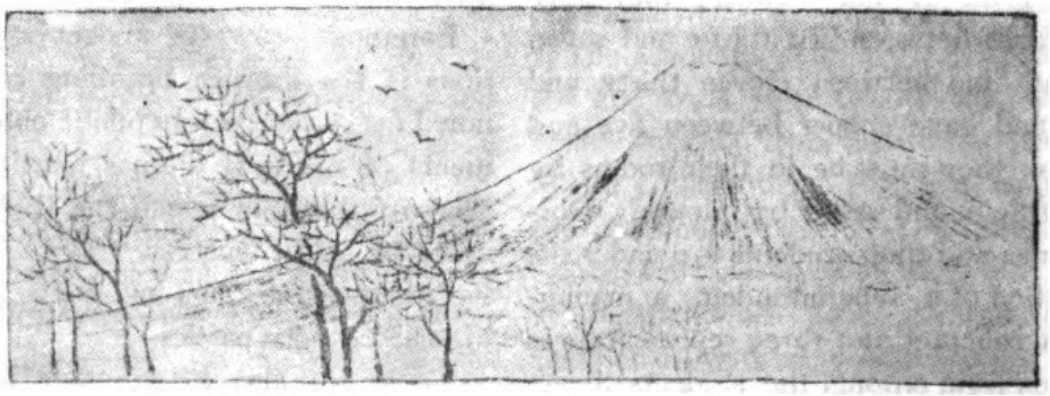
aggregates seven thousand and has played a most important part in the building up of a new and higher civilization in the Orient.

The changes consequent upon progress have been witnessed with greatest satisfaction by thousands who have not only the interest of the University, but that of their country at heart. No chance for broadening its influence and scope has been missed, but the principles upon which the institution was founded were such that time nor advancement in method and learning have wrought no change in them for this was the announcement made in the very beginning: "The efforts of the Academy will be directed towards avoiding the danger of making too much of theories and dogmas, and of producing doctrinaires or dreamers; but its endeavor will be to cultivate an accomplished ideal citizen, who should have the mastery of theory and its application, and who should possess an exalted ideal as well as common sense."

The loyalty and self-sacrifice of the professors have been commented upon on various occasions, and have most certainly done much toward making Waseda the highly esteemed institution it now is.



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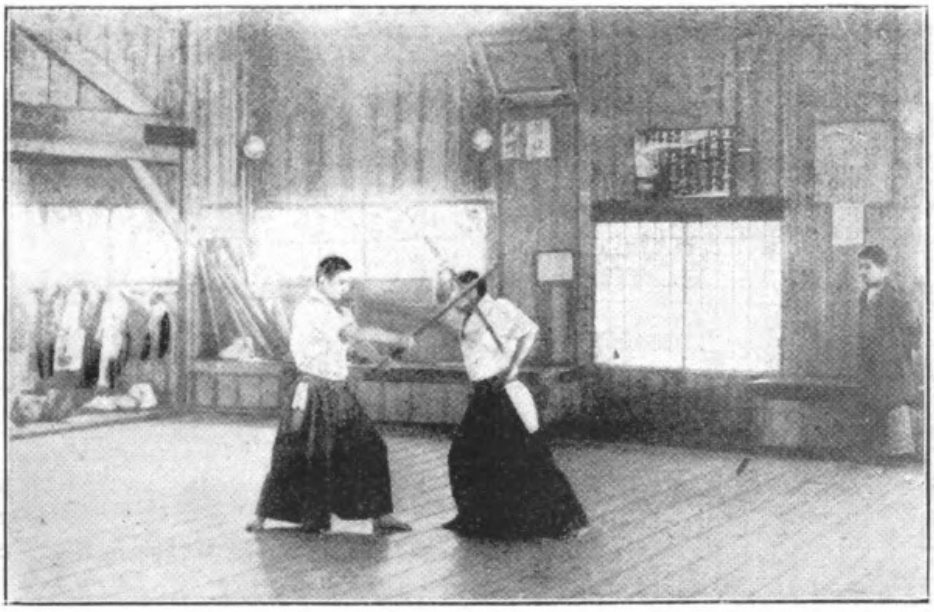

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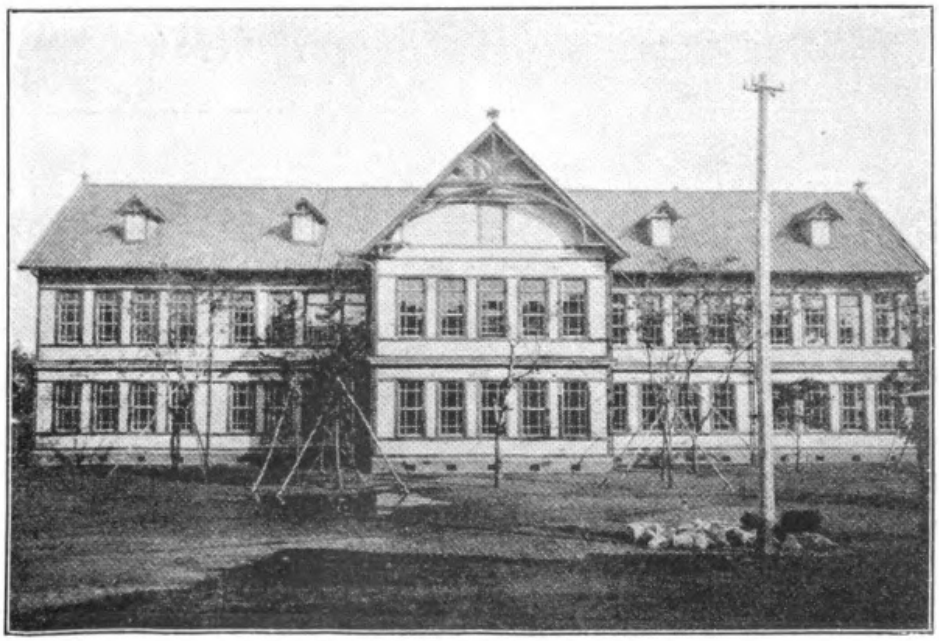

PREPARATORY SCHOOL

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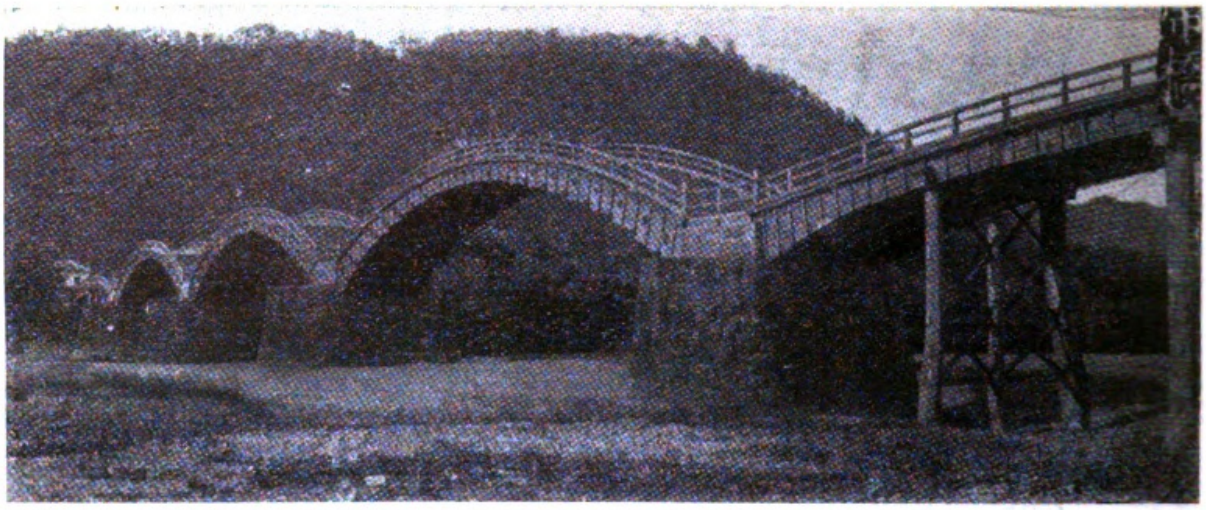
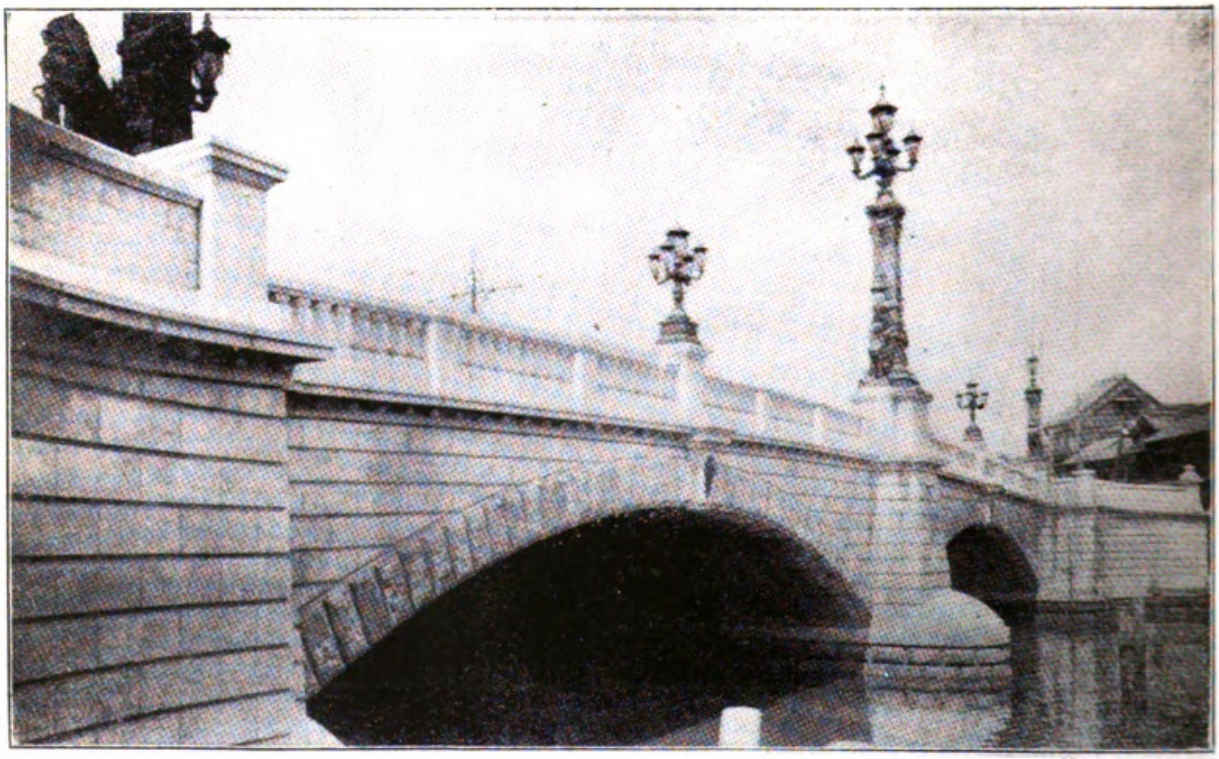


KINTAI-KYO, OR BROCADE GIRDLE BRIDGE



NEW NIHON-BASHI, OR RISING SUN BRIDGE

KARAHASHI, OR CHINESE BRIDGE

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BRIDGES IN JAPAN

THE distinctive characteristics of most of the bridges that form such an interesting feature in many places in Japan, are Chinese or Indian, the art of bridge construction having been borrowed from the Celestials after the introduction of Buddhism into the Mikado's country, those in use prior to that time being of the *tsuri* and *mannen* types, some of which are still to be found and which we will consider presently.

The most striking peculiarities of Japan's bridges are the greatly curved, sometimes semi-circular spans, and the ornaments, particularly the *giboshi* or caps used on the posts, which are decidedly Buddhistic, the form having been taken from descriptions in cannonical books in which reference was made to a treasure called *Boshi no Maya*, or Maya's (Buddha's mother) hat.

On stone bridges, which abound, and number those built as much for effect as for utility, the trimmings are of the same material; but on wooden bridges, they are of metal, usually bronze, but sometimes brass or lacquered gilt, and add greatly to the artistic appearance.

There are a number of bridges in the Empire which are famous for one reason or another, but among them are three particularly so; and, like places and scenes in Dai Nippon, such as the *San Kei* (Three Most Beautiful Places), and *Omi Hakkei* (Eight Beauties of Lake Biwa), are grouped and set aside for extra attention and special admiration. These are the three most famous bridges: the Kintai-kyo, the En-kyo, and the Fuji-bashi.

The Kintai-kyo, in Suwo Province which borders the Inland Sea, spans the Nishiki (literally, brocade) River, hence its name Kintai, meaning 'girdle of brocade.' It is not of remotest antiquity, dating from about 1781, but conditions necessitated a construction quite different from that ordinarily used in Japan, and its unusual form, together with its proportions has made it an object of interest throughout the land. It was built by the *Daimyo* of Kikkwa, Hiroyoshi, who decided to overcome the difficulties of the very swift stream which had made a bridge impossible to his predecessors, who thought only of wooden piers such as they had been accustomed to see. The five-spanned, stone-piered bridge, with its stones lead-bound in many places, and its piers reinforced with iron rods, reaches a distance of nearly five hundred feet, and bespeaks the ingenuity of those who planned it as superior to the time in which they lived.

En-kyo, or The Monkey Bridge, connects the precipitous banks of a mountain torrent, in the province of Kai, in the district of Mt. Fuji. Ninety feet above the water, it rests upon brackets formed by timbers driven into the earth, between which the distance is one hundred ten feet. Its name is said to have been given from the fact that monkeys used to cross the stream at this point in their unique way of forming a chain, and that the first bridge was of such uncertain construction as to be suitable only for monkeys, and its name has seemingly made for fame. Quite near is a railway bridge of the usual type.

Third among the distinguished trio, the Fuji-bashi or Wistaria Bridge, is situated in a wild and isolated mountainous section on the Japan Sea, and is seldom seen by tourists, native or foreign,

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but its great height above the stream over which it is suspended, and its picturesque situation among the hills. The view from Tatsuta-yama, of which a picture is given above, is also very fine, and is a favorite resort of pleasure-seekers.

The most famous bridge in Japan is probably that over the river Uji, which connects the city of Kyoto with the province of Yamashiro, and is known as the Uji-bashi. It is the most important bridge in the country, being the principal means of communication between the capital and the rich provinces of the south. It is also one of the oldest bridges in Japan, having been built in the year 646 A.D., and is mentioned in the earliest Japanese history. It was originally constructed of wood, but was rebuilt of stone in the year 1599, and has been repaired and strengthened from time to time since then. It is 700 feet long, 30 feet wide, and has six arches. Its foundations are very deep, and it is said that the bridge has never been carried away by the floods, although it has been frequently damaged by them. The bridge is a favorite resort of pleasure-seekers, and is also a place of much historical interest. It was here that the famous warrior Yoshitsune, at the age of twenty-four, defeated the army of Yoritomo, his elder brother, who had sent it to destroy him. Yoritomo's army numbered 100,000 men, and was led by Noriyori and Yoshikage, two of Yoritomo's generals. Yoshitsune had only 30,000 men, but he was a skilful general, and by a clever ruse succeeded in getting his troops across the river in the face of the enemy. The battle which followed was one of the most desperate ever fought in Japan, and resulted in the complete defeat of Yoritomo's army. Yoshikage was killed on the bridge, and Noriyori was drowned in the river. Yoshitsune's victory was due largely to the fact that he had sent a force of his men to cross the river by a ford above the bridge, and attack the enemy in the rear while the battle was raging on the bridge.

Another famous bridge is the Seta-no-Karahashi, which crosses the Seta River at the southern end of Lake Biwa, and is also in the province of Yamashiro. It is a picturesque structure, and is said to be the oldest bridge in Japan. It was built in the year 1594, and is a favorite resort of pleasure-seekers. It is also a place of much historical interest, as it was here that the famous warrior Yoshitsune, at the age of twenty-four, defeated the army of Yoritomo, his elder brother, who had sent it to destroy him. Yoritomo's army numbered 100,000 men, and was led by Noriyori and Yoshikage, two of Yoritomo's generals. Yoshitsune had only 30,000 men, but he was a skilful general, and by a clever ruse succeeded in getting his troops across the river in the face of the enemy. The battle which followed was one of the most desperate ever fought in Japan, and resulted in the complete defeat of Yoritomo's army. Yoshikage was killed on the bridge, and Noriyori was drowned in the river. Yoshitsune's victory was due largely to the fact that he had sent a force of his men to cross the river by a ford above the bridge, and attack the enemy in the rear while the battle was raging on the bridge.

Near by, in the picturesque grounds of Tofukuji, is also a little bridge not un-

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but its great height above the stream over which it is suspended, and its growth of wistaria have made it a wonder. Near the foot of Tateyama, one of Japan's highest peaks, flows the Iwakuragawa, and thirteen hundred feet above it hangs this very uncertain and narrow Fuji Bridge, which few undertake to cross.

The *mannen* and *tsuri bashi* are very rude bridges still seen in central and eastern parts of the country; *mannen bashi* meaning 'bridge of ten thousand years,' and *tsuri bashi*, 'hanging bridge'; the former is the most primitive form, being but a piece of timber tied at the ends to any available support, and the latter really hangs and sways, being fastened by means of wire which but lately took the place of bamboo ropes.

Of real interest to the stranger in the land is Yume-no Uki-hashi, the Floating Bridge of Dreams, not because of any individual or extraordinary character, for it is only a commonplace wooden structure, but from its peculiar and sacred associations, for over its narrow arch have passed the funeral corteges of many Imperial persons. As the procession passes at the midnight hour, when such ceremonies are held, from this small bridge, into the waters of the tiny stream it spans, have been cast the flowers, fruit and edibles that formed the sacrificial offerings to the dead emperors or empresses, for several hundred years.

This Floating Bridge of Dreams lies between Tofukuji and Sen-Yuji, near Kyoto, where are the tombs of eighty emperors and eight empresses, for all of whom the same sacred ceremony was performed, unchanged through six centuries and fresh in the memory of many, having taken place as recently as 1897, when the Empress Dowager was lain to rest in midnight melancholy.

Near by, in the picturesque grounds of Tofukuji, is also a little bridge not unworthy of mention, for its poetical name, purpose and position; for this Bridge of Heaven, passing, as it does, high above a ravine with its rushing rivulet, from one to the other of its precipitous sides, which are covered with maples, was built for beholding the beauty of these, when they glow in the radiant autumn fires that warm the heart of him who poetizes.

The oldest of noted bridges, the Long Bridge of Seta, was described in the *Japan Magazine* for February, and another, the Sacred Red Bridge, of Nikko, in an article about that historical place in the December number.

Second in antiquity, but doubtless foremost in historical interest, is the Uji Bridge, crossing the river of that name in the province of Yamashiro. It was completed with great difficulty, by the plans and work of a Buddhist priest, in 645 A. D., and formed an important strategic position of attacks on the old capital, from the south, as the Uji must be crossed to reach Kyoto from that direction, and this bridge was the easiest and quickest means of access, in consequence of which it became the scene of a far-famed battle (1180) in which Gen-sammi Yorimasa, at the age of seventy-five, distinguished himself for heroic and almost miraculous valor, defending the bridge against a Taira army of twenty thousand, with but a small band of warriors, from whom he withdrew as the end was nigh, to the Buddhist temple grounds near by, and committed suicide.

In the province of Echigo, over the Shinano River, is the Bandai Bridge, the longest in the Empire. It is a wooden structure built in 1886, and crosses the river just before it flows into the sea at Niigata, its length is two thousand five hundred eighty feet.

Over the Kamogawa, in Kyoto, are a number of bridges the principal ones

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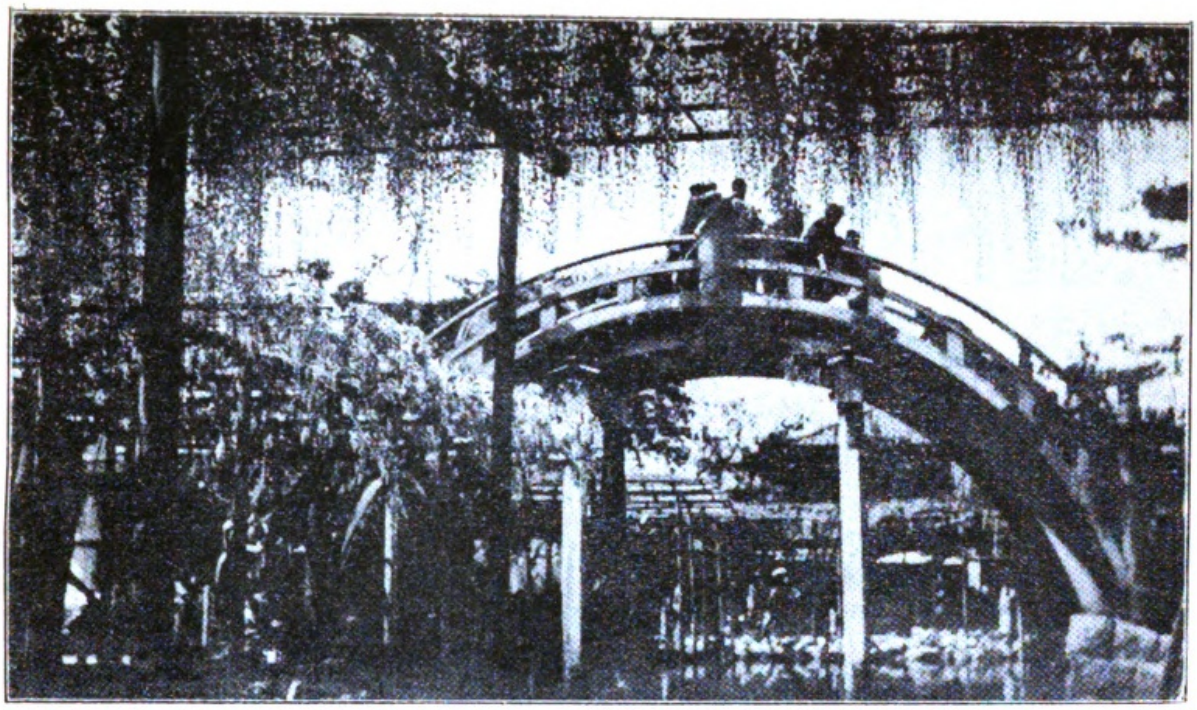
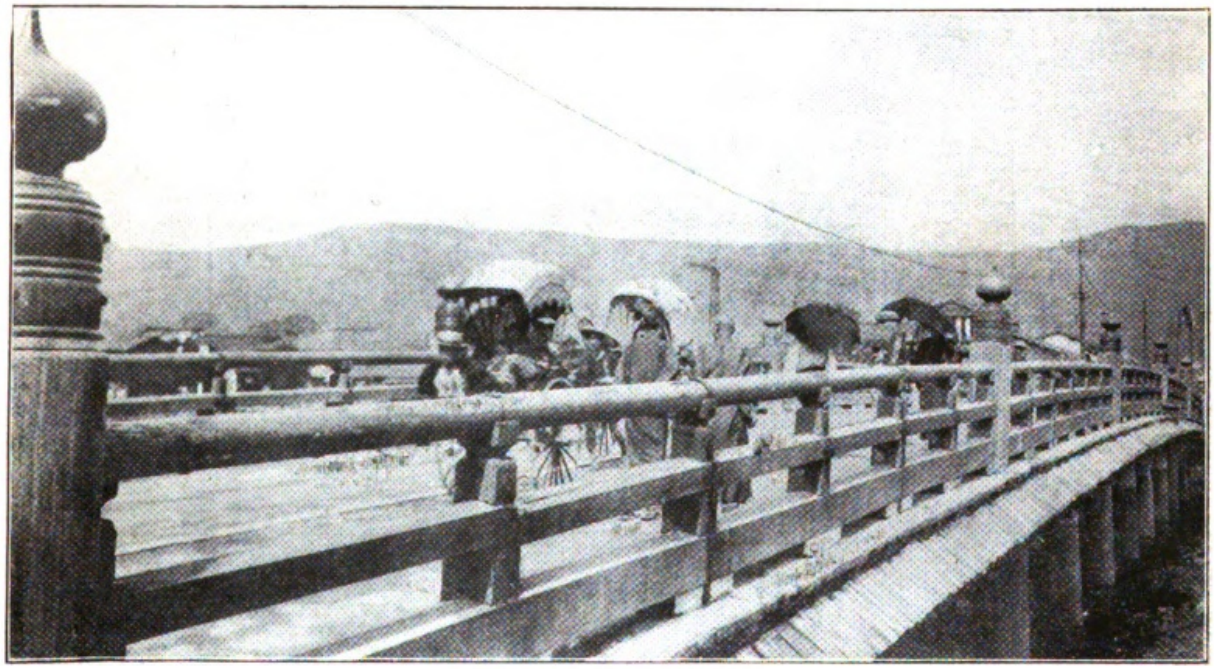
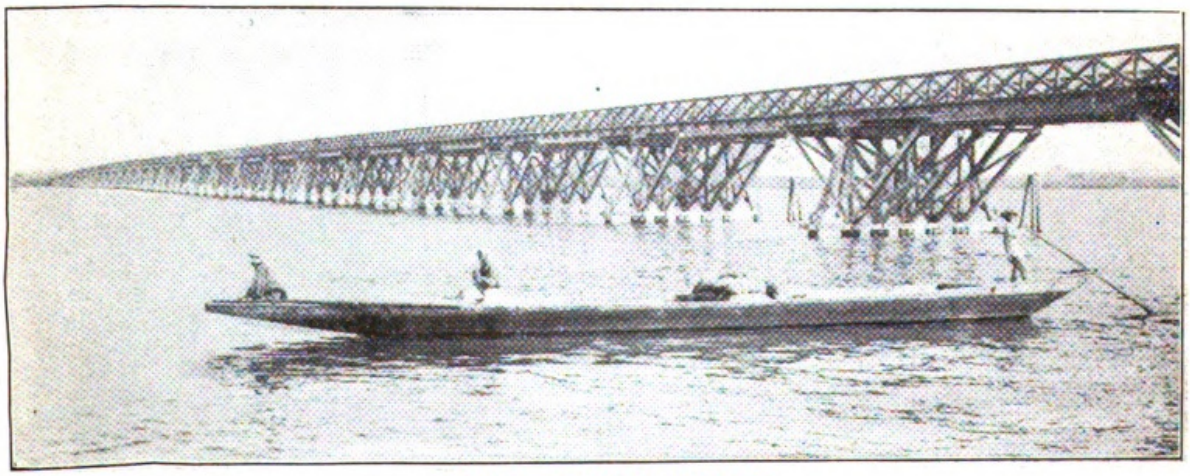


TAIKO BRIDGE, KAMEIDO



GOJO BRIDGE, KYOTO



BANDAI BRIDGE, NIIGATA

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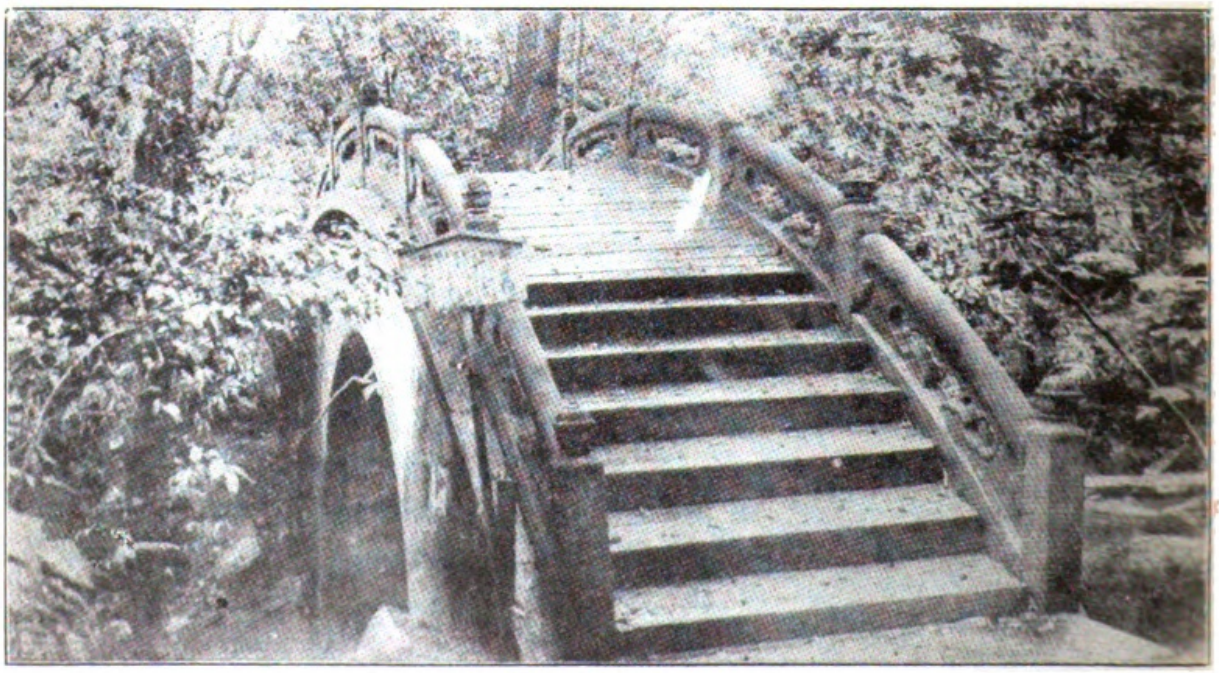
EN-KYO, OR THE MONKEY BRIDGE



A RAINBOW BRIDGE

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connecting the divisions of the main business streets, Sanjo, Shijo and Gojo, Gojo-bashi being the most famous as having been the scene of the thousand duels fought by the wonderful Benkei, who, during the conflict between the Taira and Minamoto families, stationed himself nightly upon this bridge and challenged every passerby, having sworn to possess himself of a thousand swords one by one from those who chanced to become his opponents, which he had pledged to Buddha as a prayer for the success of the Minamoto clan. Benkei's great prowess had enabled him to defeat every antagonist until he had obtained all but one of the thousand swords. In the mean time, stories of the dire deeds which took place every night on Gojo Bridge had filled the people with terror, and they believed some monster devil reigned there to claim its victims, and the place became deserted after dark. Benkei had waited several nights in vain, when finally a youth appeared, and answering the prompt call to arms, soon overcame his astonished enemy, who had at last met his match, and surrendering to his princely conqueror, he enquired his name and was pleased to learn that it was no other than Yoshitsune, (son of Yoshitomo, head of the Minamoto clan, who had been killed by the Taira faction), and Benkei immediately became a retainer of the gallant young nobleman. This tale became a fireside story, and through it the Gojo Bridge was made famous.

The entrance to Nishi Otane temple, Kyoto, is effected over a picturesque stone bridge called Megane-bashi because of its resemblance to a pair of eye glasses, its under structure being in the form of two circles; and on this one may stand and gaze upon the lotus pond beneath, filled, in spring, with the great blossoms that typify Buddhistic purity.

While there are many bridges in Tokyo, over the Sumida River and the numerous canals that water the moats and afford transportation facilities for various commodities, none of these lays any special claim for particular attention with the exception of Nihon-bashi, first built, in the beginning of the seventeenth century. It spans the largest canal and is now practically the centre of the city, though at the time it was built, the sea was in sight, the reclamation of the land not having taken place), and one of the present buildings obstructed the view of the rising sun; hence the name Nihon.

Soon after its construction it became the centre from which the distances of other places were calculated, and in a measure retains some such importance; it was in the early days the place where criminals were exposed to public view for humiliation, and also where great notice boards heralded government announcements. It has in the past year been reconstructed with two keystone arches of native granite, presenting a most substantial and permanent appearance, but without any Oriental characteristics.

In striking contrast to the above is the purely ornamental and artistic Taiko Bridge, at Kameido, not far from the city. This interesting place is the seat of a Temmangu Shinto temple, with its wonderful plum garden of the dragon, its beautiful, soft-tinted, graceful wistaria and heart symbol pond over which the semi-circular Taiko, or drum bridge (its reflection forming the complete circle) leads to an eight-roofed gate where gods in glass cases may be worshiped.

One must leave the streets and seek the parks and gardens of the metropolis to find the multitude of fascinating arches of bamboo, bark, and rustic branches, smooth bronze-trimmed brown wood and shining red and black lacquer, that add an indefinable charm to their aspect.

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BUSHIDO OF SATSUMA

By K. S. KOMORI

EX-COMMISSIONER OF DEPT. OF EDUCATION

(TRANSLATION)

III

TADAMASA died without accomplishing a unification of his principality, but his efforts toward the advancement of learning and philosophy were not without an influence; and situated, as it was, with its extensive bay and good harbors, Satsuma became the gate-way through which Chinese civilization entered, both from China and Korea. But owing to continued internal strife, the ruling princes of the House of Shimadzu for several decades, were under the necessity of devoting their time to the pursuit of war, and philosophy and letters were left to the protection of those less strenuously occupied.

Some time previous to the death of Tadamasa, there had been born in a branch of the Shimadzu family a son, Nisshin (1492-1568), orphaned of his father at the age of three, but who was to become, through the care and foresight of his mother for his proper training and education, one of the most famous exponents of *bushido*; in fact the author of what gained the name of 'Bushido Bible of Satuma,' the Iroha Uta, a series forty-eight stanzas expressing the noblest sentiments, and admonishing the *samurai* class to the most exalted ideals.

It has often been observed that men of genius inherit their remarkable qualities from mother or grandmother, and so it appears in this case; Nisshin's mother, Princess Tokiwa, is reputed to have been a lady of most unusual ability, force of character and insight; she possessed many virtues, was both learned and wise, and was an ardent student of Confucian ethics. After the death of her husband she carefully considered the best method of education possible to her young son, and at the age of seven he was placed under the tutelage of Raiso, head priest of the Buddhist temple Kaizoin, somewhat advanced in years and a strict diciplinarian, who held the young prince under Spartan rule, and it is said, when his charge evinced an unruly spirit he was actually bound to a post and severely chastised.

An incident which occurred early in his school life suffices to show Nisshin's daring and dauntless courage. Having got into some mischief with several of his school fellows, he was the last to reach the door, as they fled from the master who had seized a spear to frighten them, and finding no sandals remained for him, he turned resolutely and commanded his preceptor to bring him a pair of sandals. The priest was so filled with admiration, he threw down the spear, and clasped the child in his arms, exclaiming that the little prince was destined to become a great general.

From Raiso, he acquired much knowledge of Buddhist theology, although he returned home at the age of fifteen. He was thoroughly imbued with Buddhist principles, and later, under the tuition of Keian, a priest of the Zen Sect, he became deeply versed in Chinese ethics, which had been first

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introduced into Ja ꝑn in Satsuma. His fondness for learning was such that he always carried some book with him everywhere he went, and was constantly making research on one subject or another, and gave considerable time to the study of military tactics.

He was deeply religious, generous and kind, and felt great compassion for the people of his province, who had been thrown into such poverty and distress by long years of internal warfare, and he sought to encourage agriculture and improve their condition generally. Though he never became the ruling prince, he was in reality the Regenerator of Satsuma, and became the controlling spirit, teaching the people both by precept and example; and he achieved greatness on the battle field as well as in the field of learning and letters.

His Iroha Uta, or syllabary poems, embody in simple language the sayings of ancient sages, whose original versions were too difficult to be understood by the common people. It was his aim to expound the tenets of *bushido* in terms easily grasped, and in such form as to strongly impress untutored minds, and he so far succeeded, that the Iroha Uta established principles by which the daily life and conduct of the people were guided; it was a code of morals for the masses, embracing and harmonizing Shinto, the teachings of Buddha and Confucian philosophy, and was in truth the 'Bible of Bushido.'

In the first of the forty-eight stanzas, attention is drawn to the fact that being able to recite the contents of a hundred books avails nothing if the knowledge gained thereby is not put into practise, and in all the others stress is laid on reverence for ancestors, the gods and Buddha, loyalty, honor, generosity and thrift.

The life of Nisshin being in itself a living example of the principles advocated by him, his writings were held in highest esteem and quickly became the standard of the Satsuma clan. He possessed strong individuality and much personal magnetism, attracting and holding people under his influence, so that he was able to do much toward the peace and prosperity of his people.

On the field of battle, he shared the hardships of his men, and treated them with such kindness that they fought with the spirit that wins, and victories were the result. He honored the dead of his enemy as well as his own, and showed great benevolence toward the families of his fallen soldiers.

A conspicuous instance of his magnanimous spirit may be cited in connection with the revolt of Sanchisa, who, spurred by unworthy ambition, rose against Shimadzu, despite Nisshin's endeavor to dissuade him from such an attempt. Nisshin utterly routed this enemy, but most generously allowed Sanchisa, to retain his entire possessions and refrained from punishing any of his followers. So it may be seen that this great man lived according to lofty ideals, and fought from necessity, not from choice, for the sake of peace, not conquest.

Katsushisa, at that time the ruling Prince of Satsuma, was without an heir and adopted Nisshin's on, Takahisa (1527–1571), to succeed him, thus placing in supreme power a representative of Nisshin's by no means unworthy of him as a son, nor as a disciple, for Takahisa followed well in his father's footsteps, and promoted the teachings of *bushido* throughout his rule.

Training in military arts was indispensable, and interest in wrestling, swimming and mountain climbing was maintained and encouraged. The history of that period is replete with accounts of deeds

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introduced into Japan in Satsuma. His kindness for learning was such that he always carried some book with him and was constantly reading, even as he was engaged in hunting, and gave considerable time to the study of military tactics.

He was deeply religious, generous and kind, and felt great compassion for the people of his province, who had been thrown into such poverty and distress by long years of internal commotion, and he sought to encourage agriculture and improve their condition generally. Though he never became the ruling prince, he was in reality the representative of Satsuma, and became the controlling spirit, teaching the people both by precept and example; and he achieved greatness on the battle field as well as in the field of learning and literature.

His Doi a Uta, or eight-day poems, evidently in simple language the aspirings of an inner nature, whose original versions were too difficult to be understood by the common people. It was his aim to expound the tenets of Zen-Ri in terms easily grasped, and in such form as to so deeply impress cultured minds, and do so far succeeded, that the lofty and unselfish principles by which the every life and conduct of the people were guided, it was a credit of no small to the masses, embracing and harmonizing Shinto, the teaching of Buddhism and Confucian philosophy, and

In the list of the forty-eight [illegible] tion is shown to the fact that being [illegible] a number of a hundred [illegible] is to say if the knowledge [illegible] and in the outer [illegible] the [illegible] and [illegible] Japan honor, generosity and [illegible]

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[illegible] in [illegible] [illegible] and [illegible] [illegible] [illegible]

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of valor add bravery; and under the leadership of Takahisa, restraint and strict adherence to *bushido* were most pronounced. When he attacked Gamo, north of Kagoshima, that general, though noted for his bravery, was obliged to sue for peace, and, but for Takahisa's honor and nobility, would have lost his life even after his surrender, at the hands of his excited foes, who besought their leader to despatch him; instead of which he reproached them saying: "If malice is avenged with malice, it will continue always; but if repaid with benevolence, there is the end. To kill a foe surrendered would violate every principle of *bushido*."

During Takahisa's rule, the Portuguese introduced fire arms into Japan (1542), and their manufacture was soon in progress, and their use made general, bringing a revolution in the art of warfare, but not, as in Europe, the abolition of the feudal system.

The Shimadzu family was the first to adopt the new and more formidable weapon, and gained many battles thereby, becoming more and more powerful. Takahisa was also the first to give audience to Francis Xavier bringing Christianity to Japan (1549), and the broad minded Satsuma chief willingly granted his subjects permission to embrace the new religion if they so desired.

He was succeeded by his son Yoshihisa (1571–1585), who, assisted by his three brothers, carried the House of Shimadzu to the zenith of its martial glory. As a result of successful wars against neighboring principalities, Yoshihisa was able to extend his sphere of influence over two-thirds of the island, and *daimyo* great and small came to serve under his flag.

At this time, however, he found a formidable rival in one Takanobu, who had attained a position of power and prominence by dint of his prowess and bravery. Otomo, a Shimadzu ally, being attacked by him applied to Yoshihisa for help; and Akaboshi of the province of Hizo, also asked for his succor. Takanobu had suspected Akaboshi of treason, and mercilessly crucified his two children, a lad of seventeen and a girl of eight. Yoshihisa was eager to avenge these cruel murders and started at once to attack Takanobu, whose forces consisted of ten thousand men. With but a third as many, but with two divisions in ambush, Iyehisa, Yoshihisa's brother, met the enemy and fled, deceiving them into pursuit, when the ambush forces closed in and so surprised them, they were completely routed, and Takanobu committed suicide.

The other *daimyo* of the island of Kyushu stood in such dread of the Shimadzu clan, that they sought the protection of Toyotomi Hideyoshi who had established himself in power at Osaka.

(*To be continued*)

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GODS AND GODDESSES IN JAPAN

II

KWANNON, the Buddhist goddess of mercy, may be said to be one of the most highly reverenced deities among the people of Tokyo. The favorite temple is in Asakusa, one of the most crowded sections, and its great number of votaries has necessitated its being enlarged several times. Its founding is attributed to the finding of a golden image of Kwannon by a fisherman, who drew it in his net while casting in the Sumida River, near the site of which the temple was erected. There are various different interpretations of this goddess; among them are Sho Kwannon, the wise; Juitchimen, eleven faced; Sen-ju Kwannon, thousand handed; Ba-to Kwannon, horse-headed, and Nyo-i-rin Kwannon, omnipotent. The one called thousand handed has in reality but forty hands, each of which holds some Buddhist symbol, such as the sun, moon, lotus flower, crystal, pagoda, wheel of law, et cetera. In the lap of this figure is held, by two hands, the bowl of mendicant priests; another pair are suppliant in prayer. Each of the figures is seated on a lotus flower.

The seven gods of happiness form a most familiar group, and are worshiped everywhere in the island; they are Ebisu, the god of industry; Daikoku, god of wealth; Bishamon, another ruler of worldly goods; Benzaiten, goddess of good luck, the only feminine divinity among the seven; Jurojin, with his stag and crane, and Fukurokuju, of the high head, both gods of wisdom and long life, with Hotei, the children's saint, to dispense contentment and good nature. Ebisu is the only one of these of purely Japanese origin, said also to be Hiruko, one of the ancestral gods. Daikoku is of Brahmin origin; he is said to possess the power of producing anything desired, at will, by means of a charmed mallet, *utsude*, which he always carries, while he sits on a bag of rice. He is sometimes confused with a native deity of very similar name, Daikoku-nushi-no-kami.

Benzaiten has always been associated with water, and her shrines are built by lakes and rivers and sea-side places; she is represented with sea serpents and dragons, and is said to rise from the water at ten in the morning, which, being the hour of the snake, accounts for its presence with her. She is also represented with a *biwa* (a native musical instrument), and is thought by some to be the goddess of music, to whom those desiring to acquire accomplishments in that art must devote themselves, and master and pupil often go to her shrine and pray for skill. Among the most famous temples dedicated to Benzaiten are those situated at Itsukushima, Miyajima; on the island of Chikubu in Lake Biwa, and on Enoshima, where, poised high upon the rocks in the midst of trees of fantastic shape, rises a shrine to which there are many travelers.

Fukurokuju and Jurojin are both from Chinese Buddhism, possessing the same attributes, and having many votaries who hope to attain old age and wisdom through their kindly help. Fukurokuju is distinguished by his abnormally high head and is also sometimes accompanied

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by a crane, while Jurojin can be recognized by his advanced years and a deer and crane that never forsake him.

All Japanese children know and love Hotei, for he was the friend and companion of children during all his life, which he lived as a priest in China in the tenth century. He always carried a bag made of coarse cotton cloth, into which he put all things that came into his possesssion, and he is still portrayed fondly guarding it or bending under its burden as he walks along.

Bishamon is of war-like propensities and was considered in olden times one who safeguarded Buddhism; he is supposed to have immense wealth, and carries a halberd with which to protect his faith and treasure, and is said to punish the wicked and reward the worthy. It was during the time of the Ashikaga *Shogun* that these seven gods of happiness were formally installed as such.

Buddhist angels, always feminine, are represented in flowing robes of many colors floating in the air, but without wings, though the long streamers of their drapery often end in feathers, and they are nearly always provided with some musical instrument; they are called Tennin.

Marishi-ten is held by some to be the Queen of Heaven who dwells in a star of the Great Bear, and holds in one of her eight hands the sun, and in another the moon; but others consider Marishi-ten a god of war and valor who flys about the universe looking after the welfare of nations and punishing demons and the wicked. This conception is represented with three faces and six arms, each hand holding some instrument of war, such as spears and swords; and he rides a wild boar. He was shown much reverence by the *samurai* class, and two temples in Tokyo are sacred to him; one in the neighborhood of Uyeno Park and another in the compound of Sengakuji, the temple famous for its connection with the renowned Forty-Seven *Ronin*.

Fudo, often mistaken for the god of fire, on account of his portrayal having a background of flames, is regarded as a god of wisdom; he is another who finds evil-doers and metes out proper punishment to them; his emblems are a sword and a rope which he uses to warn the wicked and to bind them with. On the third and fourth of February, the ceremony called *mamemaki*, is held at Tokyo temples, which consists in the scattering of peas, which is thought to disperse demons, and those who can secure a few of these peas consider themselves assured of good luck for the year, and the people flock to these places for that purpose.

A temple on the banks of Sumida River, near Asakusa, Tokyo, is dedicated to a deity supposed to control matrimony, Daisho Kwanki Shoshin Tenno, and this is popular with the fair sex, hundreds going there to pray for good husbands, their petitions being presented on tiny slips of paper and tied to the latticed doors; it is one of Tokyo's noted shrines.

Yakushi Nyorai, the healing Buddha, is greatly adored by the people, and two festival days in each month are set aside for his worship, the eighth and twelfth; he controls the condition of future existence and is constantly petitioned by those who hope to improve their miserable earthly lot.

The four heavenly kings, *Shi Tenno*, who protect the cardinal points from invasion by evil spirits, are Tamon (also called Bishamon), commanding the north; Jikoku, the east; Komoku, the south, and Zocho, the west. These gods are always installed at the inner gates of temples, and are represented tramp-

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JIZO

KWANNON, THE GODDESS OF MERCY

THE SEVEN GODS OF HAPPINESS

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FOUR INTERPRETATIONS OF KWANNON

EMMA-O, RULER OF BUDDHIST HELL

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ling demons under foot and brandishing weapons; while at the outer gates are the two Deva Kings, *Ni-o*, formidable giants who guard the entrance to the temple.

Of peculiar interest among Buddhist deities is Kishi Bojin, once the wicked woman who wished to devour all the children of Rajagriha; she became a demon and the mother of five hundred children and was made to devour one of them each day; but she was redeemed by Buddha and finally became a nun. She is now worshiped as the guardian and goddess of children, and is represented by a lovely woman holding a child in her arms and in one hand a pomegranate, upon a diet of which she was cured of her appetite for human flesh, it being said to closely resemble the same in flavor; a pomegranate crest is used as a symbol at her temples on *makn*,* lanterns and other objects. A most pathetic feature in the worship of this goddess is that dolls and dresses of dead children are presented as offerings by the mothers who come to pray for their souls, thinking thus to appeal to the goddess.

Another children's god, and one of the most hopeful and attractive figures in Buddhism and worshiped throughout Japan, is Jizo, the merciful, the friend of all who suffer, but particularly the protector of children; and mothers pray to him with all the faith and fervor of their trusting hearts, both before the birth of their children; during their lives, and after the death of any they may lose, and many touching scenes may be observed at a shrine where this benevolent and kindly deity rules. A cruel hag is the toll keeper at the Three Roads on the River Saino-kawara, where ghostly travelers are required to pay six *rin* (a quarter cent) and all those sent into the realm of spirits unprovided with this amount, are deprived of their clothes by her, and children are assigned to the endless task of heaping stones together which are scattered by demons as soon as their work seems nearly completed and so must be begun anew. From this hopeless struggle Jizo rescues little children, and about his images may be seen piles of pebbles, an evidence of prayers for departed ones, and these are thought to diminish their task by affording that much assistance. Many pretty stories are told of Jizo as the savior of little children. Like other Buddhist gods he usually sits in quiet meditation upon a lovely lotus, holding the jewel and the many-ringed staff that identify him; but he is also often represented standing in the flower, riding the clouds, sometimes with a child whom he has claimed and is carrying to paradise, clinging besides him.

The three monkeys with which even the Western world is familiar, a blind, a deaf and a dumb one, who can not see, hear, nor speak any evil, represent the deification of a day of the month known as the monkey day, hence, the symbol. They are seen everywhere, and have long been favorites among country folk, many old and worn images in rural places, attesting to this fact.

Emma-o is the ruler of Buddhist hells, and is by no means of prepossessing appearance, having an expression and aspect quite in accordance with his supposed domain. He wears a peculiar cap bearing the Chinese character 王 meaning 'king,' and holds a large, flat scepter which menaces those whose names are recorded by one of his constant attendants, readily recognized by the emblem of his office, a writing brush, while a second is ever present reciting from a scroll the misdeeds of the offenders.

* *Maku* is a decorative curtain hung at the entrance.

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ling demons under foot and brandishing weapons; while at the outer gates are the two Deva Kings, fierce, formidable giants who guard the entrance to the temple.

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FAMOUS
JAPANESE GARDENS

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FAMOUS JAPANESE GARDENS

THE history or commencement of the art of landscape gardening in Japan seems to have begun about the sixth century A. D. having been introduced from China by Buddhist priests and was handed down from that time principally by them, and gradually developed until the twelfth century; but from then to the fourteenth century was somewhat changed in character by the *Cha-no-yu*, or tea ceremony that became the art of elegance during that period, tea houses and arbors being introduced in their lay out.

Much has been written about this peculiarly charming phase of Japanese endeavor and expression of their national character; our present writing will be confined to certain famous gardens and parks in well known and little known districts that are available to the stranger and tourist for inspection.

The chief elements of composition in Japanese gardens are stones, shrubery and trees—dwarf trees if the garden is small—little lakes, cascades, lanterns, wells and, when of sufficient proportions, tea houses and arbors. When a quantity of water is inaccessable or inadvisable, the *kare-sansui* method is adopted; it shows dry beds of lakes and rivulets filled with stones, and the borders rigidly preserved the same as if they held water; this method is greatly in vogue to-day, being much admired.

One of the most famous gardens is in Tokyo, the Koraku-en, within the compounds of the Tokyo Military Arsenal, in Koishikawa-ku. This special garden is pointed to with great pride and admiration by the Japanese, on account of its superior design and construction, and is considered the best in the capital city. The site upon which it stands was the former residence of one of the sons of the great and famous Iyeyasu, and the *daimyo* of Mito, Tokugawa Yonifusa by name, and an enthusiast in gardening. When granted this extensive piece of land in Koishikawa, he built a residence there and transformed the whole into a superb miniature landscape of extensive proportions; that is, it represented miles of country, with hills and dales and beautiful streams, within the compass of its generous area. During the time of Mitsukuni, a subsequent occupant, many changes and improvements were made.

The name of Koraku-en was given to this garden by a celebrated Chinese literati, Shushunsui, who was staying with the Prince. He was a subject of the Ming dynasty who fled to Japan when that rule was overthrown by the Tsin dynasty. This Chinese savant was held in high esteem for his deep and profound learning by Mitsukuni, who made him his preceptor. A stone tablet stands in this garden with an inscription upon it stating the above.

The entrance to the garden is through an interesting Chinese gate, upon which hangs a tablet with three Chinese characters—Koraku-en—inscribed by Shushunsui. Towards the left of the garden is a miniature mountain torrent named Nezame-no-taki; crossing a stone bridge there is an elevation called Hakuinrei, which means "peak of white clouds,' from which one may view the mountains of Miogi and Haruna. Descending this

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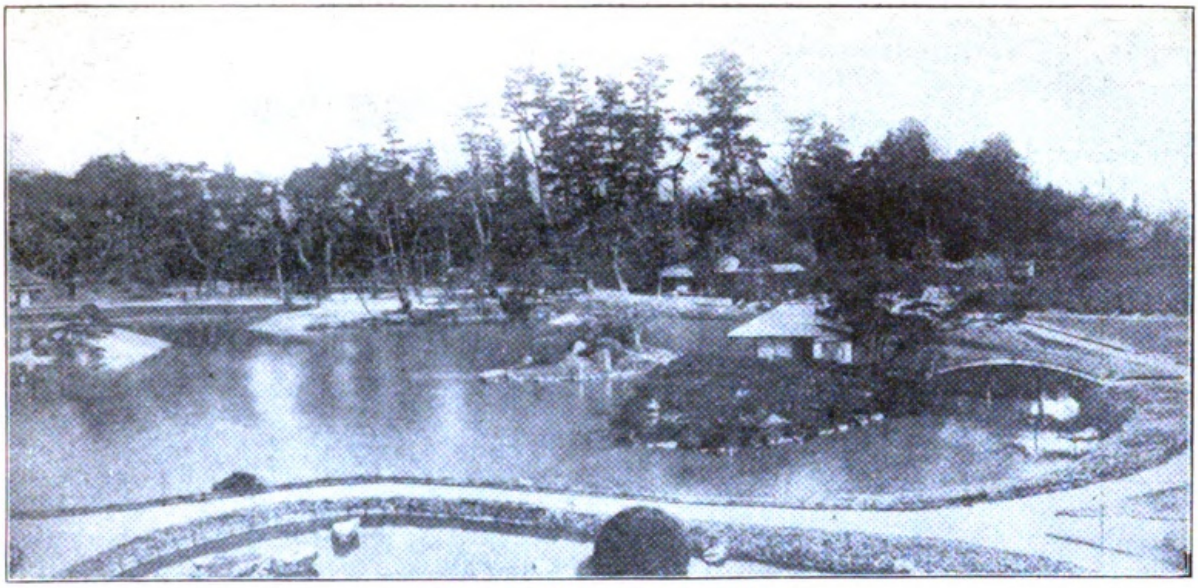
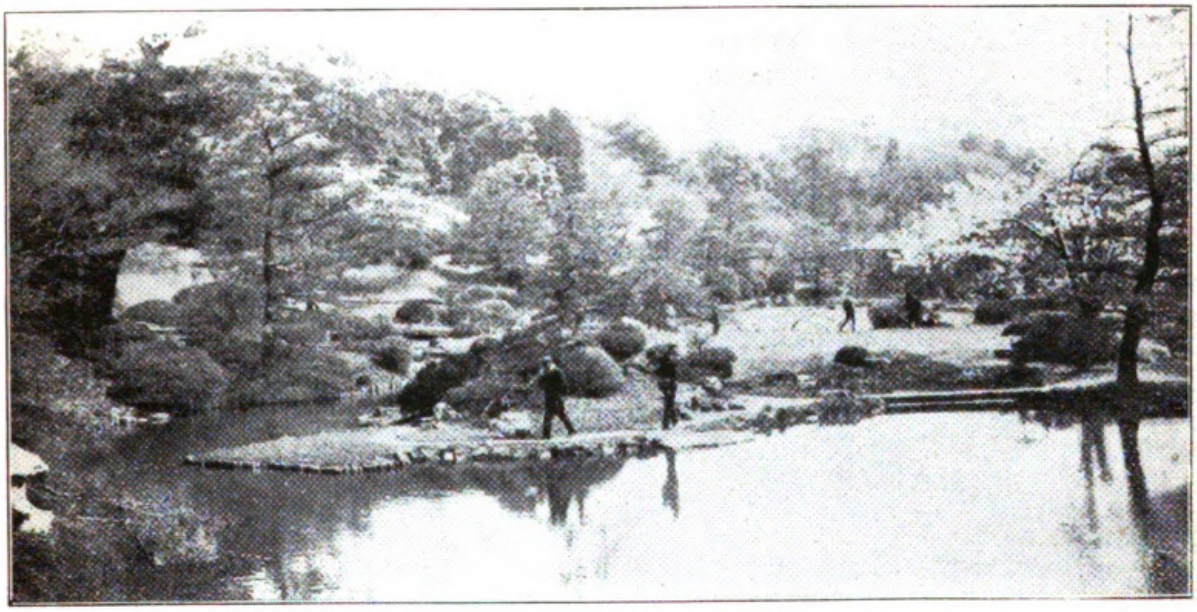
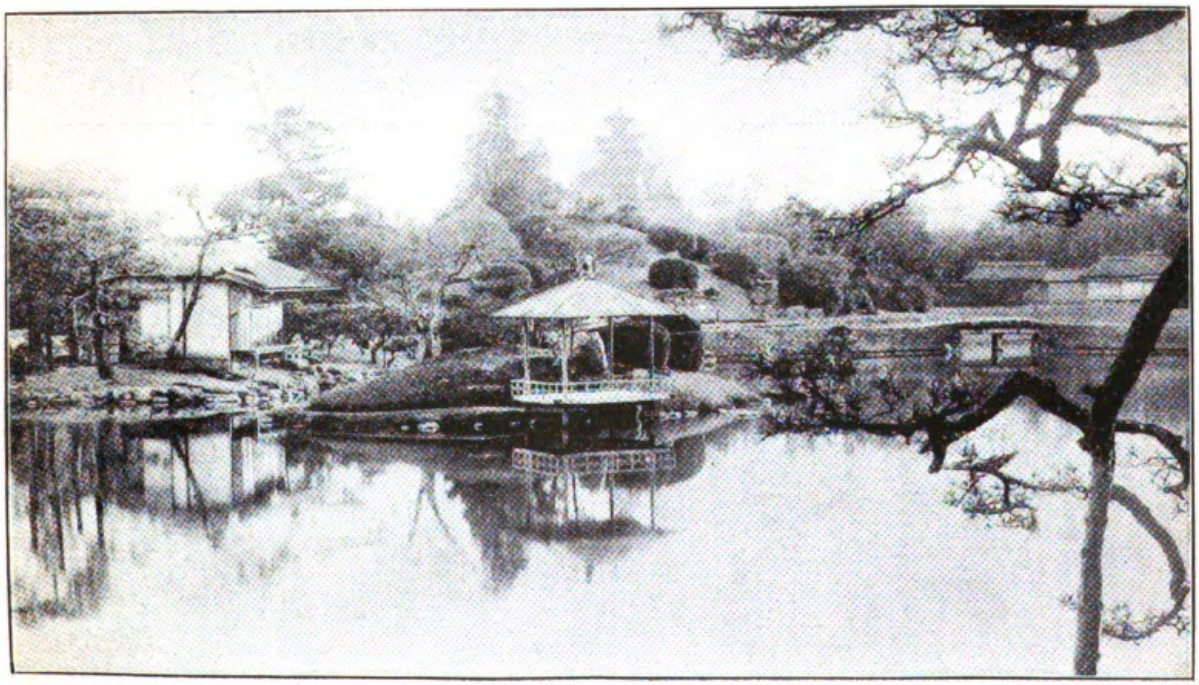


IN KORAKU-EN, OKAYAMA



BOTANICAL GARDENS, TOKYO



VIEW IN KORAKU-EN

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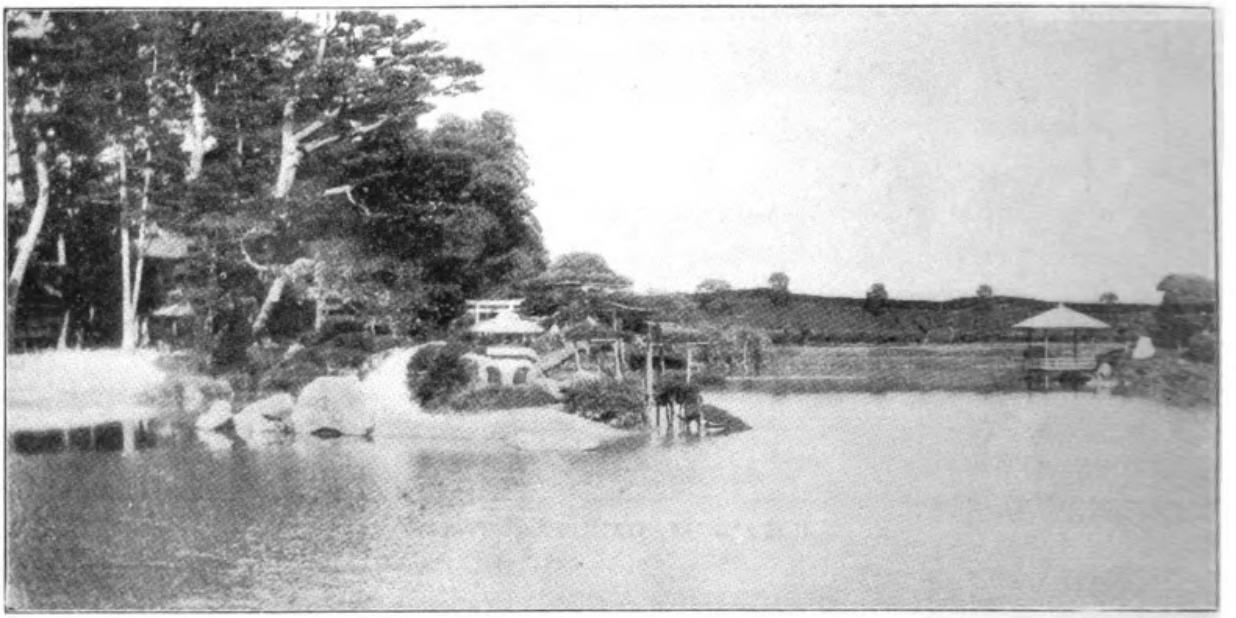
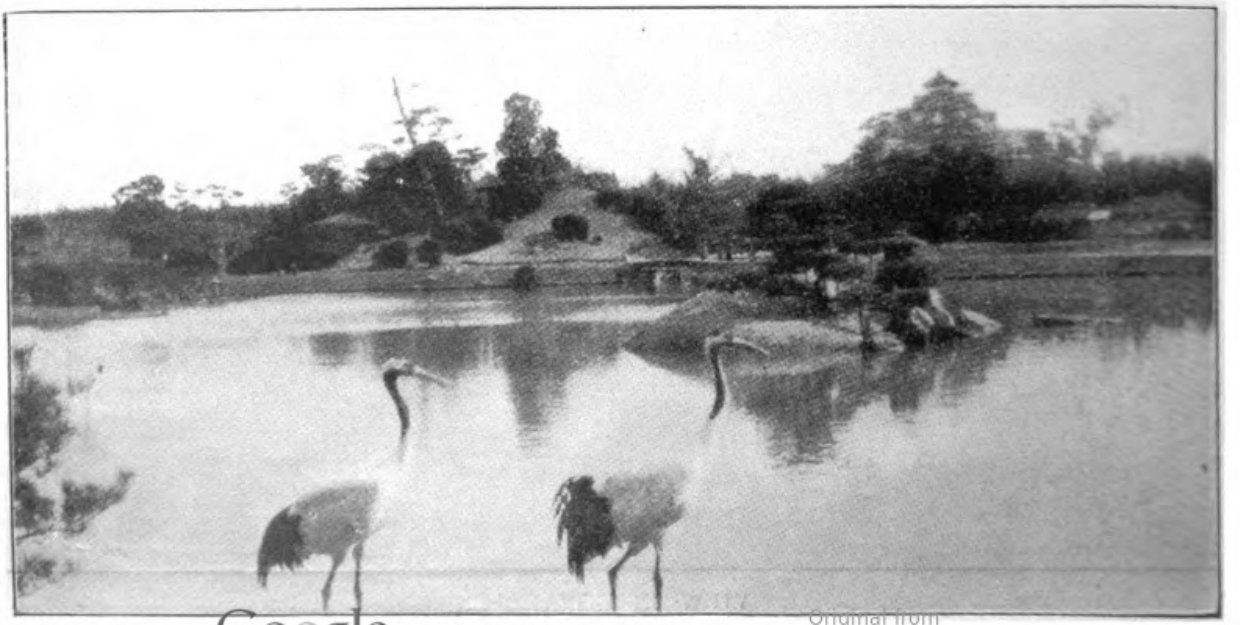
IN KENROKU-KOEN, KAGA



PEBBLE HILL IN KORAKU-EN



CRANES IN KORAKU-EN

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hill one passes through a grove of maples down to a large lake, in which lies an island composed of large stones, upon which rests a miniature shrine of Benten, or more properly termed Mio-no-Benzaiten; the island itself is named Horaijima, derived from a Chinese legend whose theme centres upon a lonely island in mid-ocean. Continuing along a narrow path termed 'a paradise,' we reach level ground traversed by a small stream, over which is Togetsu bridge, named after a well known bridge in Kyoto. On the other side of the bridge, the ground rises again, and mounting this we came to a pavilion, called Daishikaku, and designed after that celebrated edifice at Arashiyama, Kyoto. A view from the veranda of this edifice through a balustrade of cinnabar shows a rushing stream, which expends its force against a rock, then passes on to more passive flowings. On another side is to be seen a romantic bridge suggesting a rainbow, called Tsuten Bridge, patterned after one of the same name in Kyoto. Further on we see the temple of Tokushindo, dedicated to the deified spirits of two Chinese sages, Hakui and Shakusai, brothers. In front of this temple there is a semi-circular stone bridge, said to have been designed by Shushunsui himself. Leaving this we next see a building pentagonal in form, named Hakkedo; this opens out on a plateau, interspersed with wistaria vines, trailing over the usual Japanese trellis, pine groves and beds of iris; extending beyond this are rice fields; the whole a perfect miniature of genuine Japanese rural scenery, Ascending another hill, one is able to view the outlines of the beloved sacred Fuji mountain.

Three famous parks deserve our attention, precedence being given in the following notation. Koraku-en, of Okayama; Kenroku, of Kanazawa and and Kairaku-en, of Mito.

Koraku-en is situated in the eastern extremity of the city of Okayama, north of the old feudal castle. It was laid out by Ikeda Tsunamasa, *daimyo* of Okayama, in the first year of Teikyo (1686). The successive members of the Ikeda family improved the grounds as the years passed by, erecting buildings, etc. until it reached its present perfection. It lies in a section outside the city limits, the clear waters of the river Asahi bordering one side of it; the rest of the site which covers about thirty acres, is surrounded by a dense bamboo grove. Part of the waters of the above river are directed into and flow through this beautiful park, its course being accelerated in grandeur by stones artistically arranged and displayed through its travels in fantastic streams, which augment the splendid effect of the whole.

The southern side is thickly wooded, giving the appearance of a natural forest; the north-eastern section being rather flat, is planted with pine and other groves.

Lectures on Chinese classics were given by learned literati in one of the pavilions, to the Okayama clan. On the north side is a building of large dimensions called Kwakumeikan, a wooden structure thatched with rice straw; it is now used as a public building, where different assemblies meet. At the eastern entrance, there is a very old pine tree which is said to have been in the possession of a village headman of olden times; at the south-west, another prominent pavilion called Yenyotei stands, which in olden days was the rendezvous for all the *daimyo*, or their envoys, of the surrounding provinces.

In 1886, His Imperial Majesty, the Emperor, when on a tour through the western provinces, made this place his

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temporary residence, occupying the last mentioned building, in front of which are arranged rare stones now covered with moss; stately snow-white cranes wander among these groups of stones, lending a picturesqueness quite charming. Close to this is another structure, which joins the main building by a thatched corridor; a pond lies in close proximity, and on the edge an enormous rock rises to the height of twenty-four feet out of which grows a pine tree. On the north side of this building is a stage for the *nō* dance, that was instituted in the year 1707. A narrow path, winding through pretty wooded dales, leads to a tea pavilion, which rests among somber pine groves. It was in this pavilion that the former Prince of Okayama performed his tea ceremonies. Close by is a shrine dedicated to the god Jizo, which was erected by the Prince; on the side is to be seen a stone post, bearing Chinese characters reading 'Nishikigaoka,' a name given to this spot.

A pond of generous dimensions to be seen from this point, is reached by a descent of stone steps, from which, passing along eastwardly by a bamboo grove, a gate called Mammon or Southern Gate, in proximity to another pavilion, presents itself, where the finest view in the whole park is to be had, the adjoining bamboo grove and the Asahi river appearing to great advantage. Two large arbors, one with white, the other with purple wistaria, make an enchanting scene in the spring. The near by pond is filled with iris, eight foot-ways traversing it in imitation of the famous Yakuhashi, or eight bridges in the province of Mikawa, famous for its iris.

Toward the north a large building, Einten, is seen, with two sets of small bridges over tiny streams; on the east side of the building is an extensive plum grove, also a temple dedicated to Ririn, with his image enshrined, where the tea ceremony was performed by the chief councilor of the Okayama clan, Tadaguni. Then a waterfall, Kako-no-take at the south of Ruiten, and in the neighborhood a valley patterned after that of Kiso, are seen, and a hill situated in the centre of the garden and called Ishuzan, commands a superb view of the suburbs of Okayama. There is an extremely large number of miniature shrines erected all through the park, taking their names from celebrated shrines scattered throughout the country.

Kenroku park, situated within the city of Kanazawa, and near the castle of that name, is next in importance, as being representative of garden landscape. It was laid out by the *Daimyo* Mayeda Narihiro, of Kaga, about the year 1818. It is quite large and situated on an eminence that commands a good view. The water that supplies its streams and lakes is drawn from the river Saigawa, which also serves another purpose, that of furnishing the above city with a better supply of water than it was otherwise possible to obtain. In the centre of the park there is a large lake called Kasumigai patterned after the well-known Lake Biwa; in the centre is an island, called Chikubushima, also a temple, Ukimido a counterpart of the one of that name; there is a bridge named Togeikyo which spans a part of the lake. A stream flowing through the park in a very circuitous and winding manner is named Kiokusin, meaning 'the curved waters,' and upon whose banks are many iris beds. At the eastern extremity of the park there is a hill called Momiji-yama, Maple Hill, on the slope of which is a pagoda, and in close proximity a Museum, a Library and a pavilion called Seiyenkaku, which was built as a rendezvous for *daimyo* during the days of their glory. The Museum contains a find collection of

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arms and implements of war as used in the olden times by the various Kanagawa clansmen. In front of the Museum there stands a stone monument erected in commemoration of Meiji, called Meiji Kinenhi; it is twenty-four feet high and is composed of odd and queer shaped stones, chosen particularly for their form; on the face there is a Chinese inscription by the late Prince Arisugawa Hatahito. The monument is surmounted by a bronze figure of Yamatodake, in commemoration of the men killed in the Satsuma rebellion of 1877.

At the extreme eastern point, Mount Hichitukujin, there is an arrangement of seven large stones, placed side by side, to portray the seven gods of happiness. In close proximity there stands an ancient and venerable cherry tree, much adored by the natives and whose beauty, in spring, gives much pleasure to them. The views, obtained from this section, are not to be surpassed; the beautiful scene of Mount Mukaiyama and Lake Kahokugata and its mirror-like surface is beheld from this point.

In the southern quarter from Mount Ioyama, a superb view of one half of the city of Kanagawa is had; also the winding streams of the river Asano.

At the western extremity of the lake is a hill called Sazaeyama, a spiral road ascending to the top. Toward the north, the waters of the lake form a waterfall, descending into another lake of minor importance called Hasuike, on the banks of which are two pavilions both projecting into the lake, the one nearest to the fall being Yugaotei, said to have been designed by Kobori Yenshu, one of the renowned masters of the *Cha-no-yu* the other Renchitei. The Kiokuseri flows between the two and empties into a lotus pond.

At the northern end of the large lake there is a smaller one in the centre of which plays a fountain, much admired by the natives, the origin of which they have clothed in mystery and tradition.

At the southwestern extremity of the part, is a spring named Kanagawa-ike the waters of which remain very cold, even in the hottest part of summer. Tradition states that gold sand was found there, accordingly the name Kana, meaning 'gold,' was given to it, which was also the origin of the name of the city, Kanagawa. The level parts of the park are thickly planted with plum, cherry and peach trees; so that in spring they form a beautiful sight that is looked forward to and enjoyed with much enthusiam by natives and foreigners alike.

Tokiwa Park, or "the Kairaku-en" of Hitachi Province, located at Tokiwa-mura near Mito, is another of the celebrated parks of Japan, worth visiting for its studied landscape sceneries. On entering by the eastern gate, a refreshing sight is a fine grass lawn, extremely rare in Japan; through this particular section, there are thousands of plum trees, which, in the spring-time, draw crowds from far and near.

At the western extremity there are several buildings; first the Pavilion Kobuntei, connected by a corridor with another building of large dimension named Rakugutei, at the back of which is a small tea house of four mats called Karoan, where in ancient times the profound and elegant *Cha-no-yu* was practised. In front of this stands a very antique Chinese stone lantern; near by is a pine grove much admired for its beauty and also a monument consisting of one immense flat stone, upon which are the characters Kairaku-en, and an inscription composed by Prince Tokugawa Nariaki, giving the history of the Park.

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arms and implements of war as used in the olden times by the various Daimyos of the country. In front of the Museum there stands a stone monument erected in commemoration of Nogi, called Nogi Ishibumi; it is twenty-four feet high and is composed of old and queer shaped stones, chosen particularly for their form; on the face there is a Chinese inscription by the late Prince Arisugawa Hanshiro. The monument is surmounted by a bronze figure of Yamato-dake, in commemoration of the men killed in the Satsuma rebellion of 1877.

At the extreme eastern point, about Ichishikiyama, there is an arrangement of seven large stones, placed side by side, to portray the seven gods of happiness. In close proximity there stands an ancient and venerable cherry tree, much admired by the natives and whose beauty, it is said, gives much pleasure to them. The views, obtained from this section, are not to be surpassed; the beautiful scene of Mount Fuji, Hiyeizan and Lake Kasumigaura and its surroundings is beheld from this point.

In the southern quarter from Mount Kogane a superb view of one half of the city of Kanagawa is had; also the winding entrance of the river Azuma.

At the western extremity of the lake is a hill called Sakuyama, a spiral road leading to the top. Toward the north, the waters of the lake form a waterfall, descending into another lake of minor importance called Hasuike, on the banks of which are two pavilions both projecting into the lake, the one nearest to the hill being Ayugoroi, said to have been designed by Ieshoni Yoshitsu one of the prominent citizens of the Genroku the Kamakura [illegible] into a lotus [illegible]

[illegible] end of the long [illegible] of [illegible] in the centre of which plays a fountain, much admired by the natives, the origin of which they have clothed in mystery and tradition.

At the southwestern extremity of the park, is a spring named Yuan-yu-sui, the water of which remains very cold, even in the hottest part of summer. Tradition states that gold ore was found there, accordingly the name Kane, meaning "gold," was given to it, which name is still in use. The lower parts of the park are thickly planted with plum, cherry and peach trees; to the east is a spacious room a beautiful view that is noted forward to and enjoyed with much enthusiasm by natives and foreigners alike.

Tokiwa Park, or "The Resting-place of Hitachi Province, located at Mito, is another of the celebrated parks of Japan, worth visiting for its sanded landscape scenics. On entering by the eastern gate, a noticeable sight is a fine grass lawn, rarely met with in Japan; through this open space, there are thousands of plum trees, which, in the spring-time, draw crowds from far and near.

At the western extremity [illegible] several buildings; [illegible] Yushoden, connected by a corridor with another building of large dimensions named Hakusuitei, at the back of which is a small tea house of four mats called Kanoon, where in ancient times the priests found and discussed [illegible] were placed. In front of this park is a very antique Chinese stone lantern; near by is a pine grove much admired for its beauty and also a memorial [illegible] of one Imamuse Tsunenaga, [illegible] are the characters Tachibana [illegible] inscription composed by [illegible] Prince Nariaki, giving the [illegible] here.

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COLOR PRINTING

WOOD engraving is a very ancient art in the Orient, and doubtless came to Japan through Korea, some of the earliest records going back as far as the beginning of the seventeenth century. The first books were printed from wood blocks, and the earliest authentic date for the actual work in Japan is 1172, though the expression *suri hon*, printed book, antidates that by nearly two hundred years.

Book illustration began in China in 1331 and was practised in Korea during the next century, but its first appearance in Japan did not occur until 1608, when the Ise Monogatari was published.

The *ichimaiye*, or single piece picture, also called Yedo picture, became popular and any number of artists were devoting time to its production, which developed into a particular school known as the Ukiyoye, or Popular School, with its origin assigned to Matabei (1577-1650). After a century of work in black and white, came the first broad sheet by Moronubu (1637-1714), with the introduction of color by hand, quickly adopted by others, and red generally being profusely used, these were called *akaye* or red pictures, and later *beniye*, because of the vegetable color used, and as other changes came, and lacquer and gold dust were used, they became *urushiye*, or 'lacquer pictures.' But the first actual printing in color (1667) was not of pictures, but of patterns for *kimono*, only one color being used for each, red, green and blue being the variety. A theory advanced by a well-known English authority on the subject, and which seems a most likely one, is that the incentive to color printing (in its real sense, that in which a variety of colors are used in one subject) for popular pictures, may have been received from the old Italian color printing (practically the same in all its essentials as that done by the Japanese), as it was much used at the time the first embassy was sent to Rome by Japan, and examples of the work, most likely, were brought back by its envoys, or brought by the Catholic missionaries in the form of religious pictures, both to China and Japan.

Kiyonobu (1664-1729) was the first to produce pictures actually printed in color. He left Kyoto, his birth-place, to seek his fortune in Yedo, the eastern city, and gained great recognition for theatrical color sheets, which were much admired. Masanobu (1685-1764), also known by several other names, was the first to make lacquer pictures. About this time Kinroku, a native of Yedo and an expert wood engraver, devised the means of printing from four or five different blocks in different colors, by the use of registers, but his work seems to have been confined to calendars, and it was Harunobu, of the Ukiyoye painters, who had the same means adopted for his work, and the name *Adzuma Nishikiye*, 'brocade pictures of the eastern part' was first applied. This artist died soon afterward, and Shunsho was the next to become distinguished for his drawings for color printing. The artists who produced the pictures used for color prints, were also painters in the accepted Japanese sense of the word, but they belonged to the common people, and those only who also gained recognition by what was considered orthodox work with the brush were regarded as worthy the attention of the native critics, the color prints not being looked upon as legitimate art. But the artists found the work for color prints remunerative, and consequently there were many who gave much time to it, and by whose unusual talents it developed characteristics that at last gained for it, in other lands, the rank it merited.

In but a very few cases were the artists craftsmen as well, their tasks ending with the design and color scheme; the engraving and printing being done each by different artisans, though during the period in which the best work was produced, the artist at least had some supervision over the work; on the other hand the engravers were artisans only, and their work purely mechanical as they never varied in the least particular from the designs furnished them, and then as now, Japanese wood engravers were most expert in exact reproduction. But the engraver's name does not appear on

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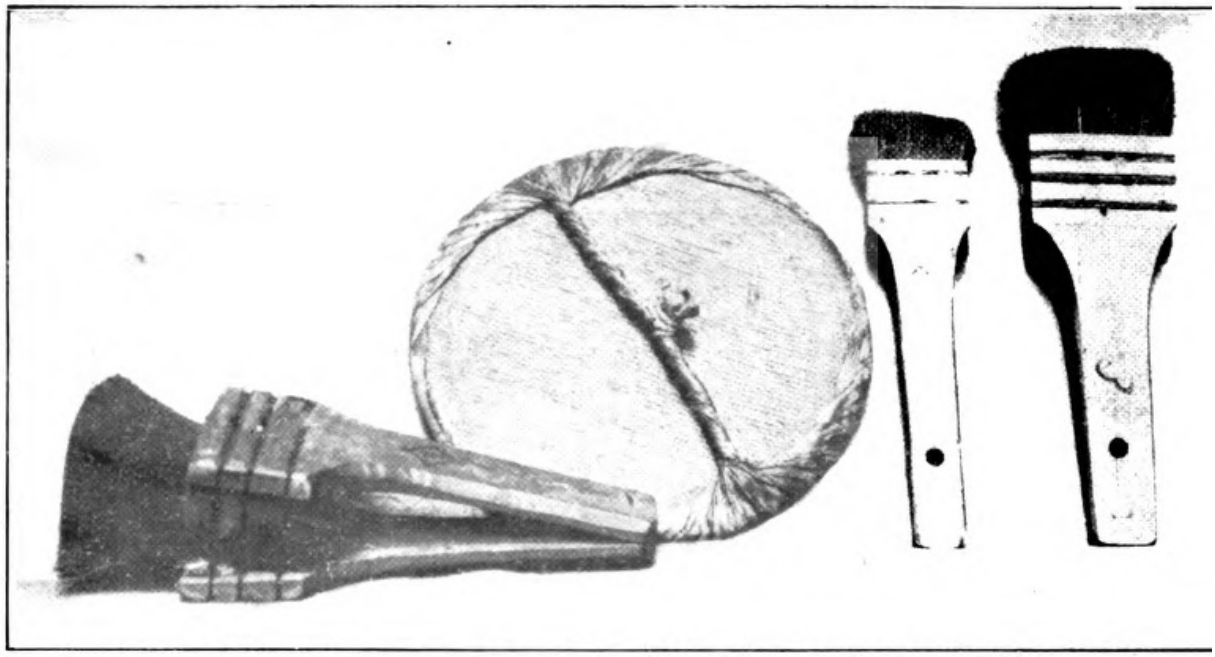
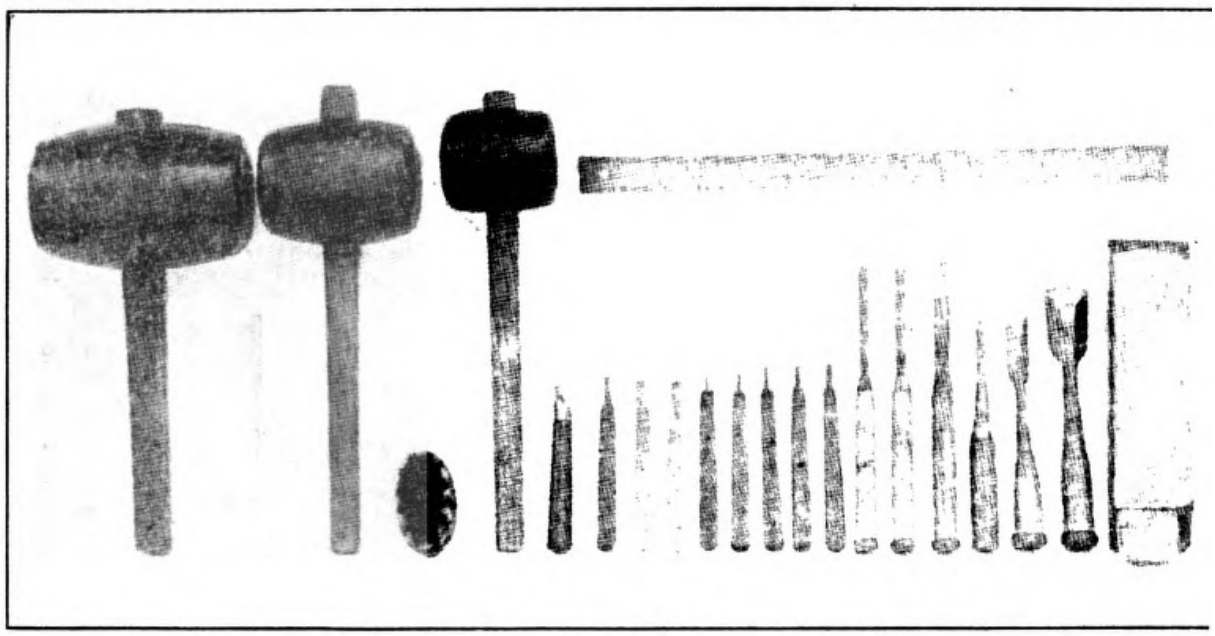
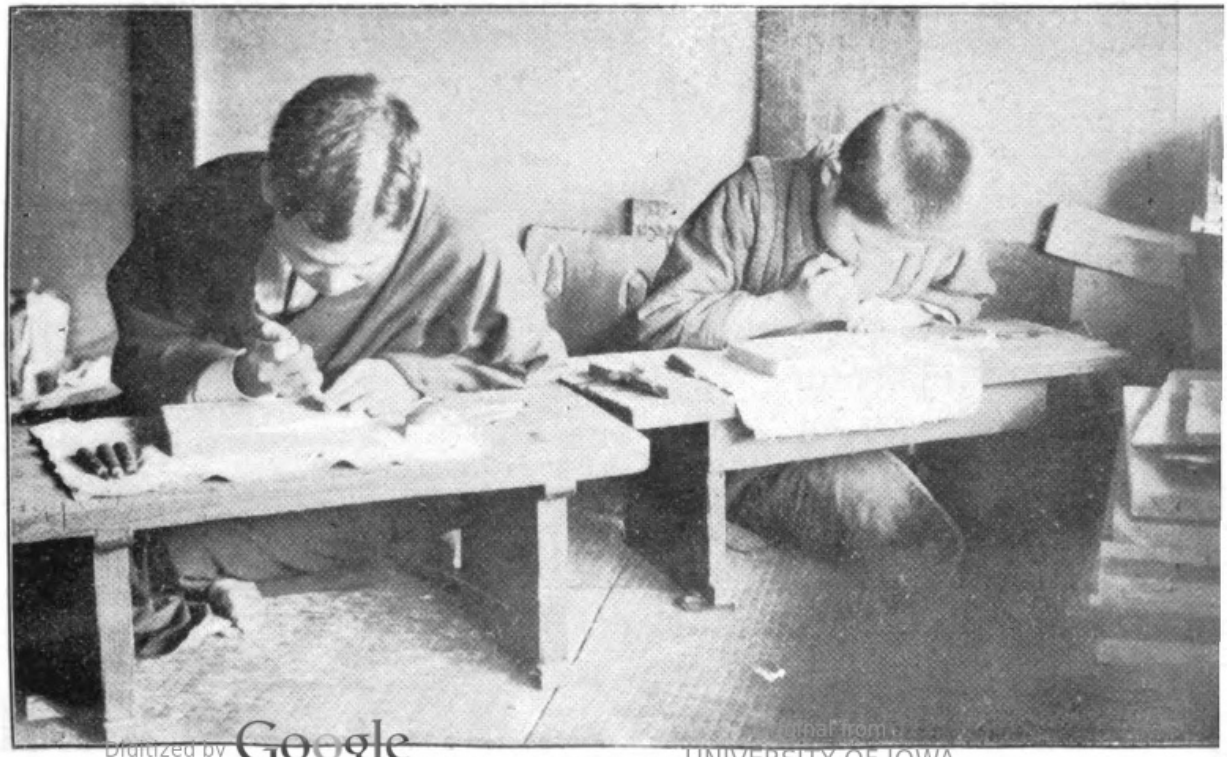


BRUSHES AND PAD (BAREN) USED IN PRINTING



THE WOOD ENGRAVER'S TOOLS



ENGRAVING WOOD BLOCKS FOR COLOR PRINTING

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(SEE NEXT PAGE)

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SET OF SIXTEEN BLOCKS USED, IN ORDER APPEARING, TO PRODUCE ONE COLOR PRINT

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FINISHED PRINT FROM THE SIXTEEN BLOCKS
SHOWN ON PAGES 754–755

THE PRINTER AT WORK

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the product of his labor, he being merely a workman; and the printer's name appears only in such cases when the printer was also the publisher, usually a bookseller, whose seal was often used on the prints issued by him.

In making the blocks for prints (usually 10 × 14 inches), the artist's original drawing was used, being pasted on what was to become the key block, face downwards, to secure inversion, the paper being transparent for the purpose; the design was carefully outlined with a knife, after which the background and other parts were cut away as necessary, giving the full picture in outline, from which proofs were made for such parts to be cut as were to appear in different colors; a cross in one corner and at the opposite side a line were cut for registering. When the number of blocks were finished they were sent to the printers, where they were each given to as many workmen, seated on the floor in rows; and when printed in one color by the first, was passed on to the next for another, all adjusting the sheet with such accuracy as to produce perfect register.

The dry, powdered color was mixed with a thin rice paste upon the block, and spread with a brush, such as shown in illustration, so as to grade the tones; or it was wiped away according to the effect desired. A tough mulberry paper of a brown color was used, and properly dampened before being placed on the color block, upon which it was pressed or rubbed by means of a circular pad covered with a bamboo sheath, called a *baren*. Sometimes the printing also produced the design slightly embossed, accomplished, it is said, by rubbing with the elbow.

The blocks upon which the engravings are cut are of cherry wood, and the designs are cut with the grain, not endwise as with the Western engraving on boxwood blocks.

The outfit for an engraver consists of fifteen chisels and gouges of varying sizes, three mallets, a sharpening stone (water stone), rule and brush. The printer has a kit of eleven or twelve brushes, a chisel, small scraper and four or five pads, or *baren*. The following natural mineral and vegetable colors were used: *yubana* mastic white; *tatsutsi*, silver white; *sumi*, black; *beni*, saffron red; *chiai*, vermillion; *taicha*, red brown; *toka*, dark chestnut; *yama buki*, clear orange; *tamago*, clear yellow; *kusa*, pale green; *ai*, dark blue; *konjo*, Prussian blue and *kurocha*, purple. The manufacture of the natural colors rapidly decreased with the introduction of coal tar colors, and the former are now quite difficult to obtain, although one of the best color print publishers of to-day claims to use them They faded evenly and produced a harmonious result, whereas the artificial colors seldom do so, and the prints in which they have been used are easily recognizable by their violent hues.

In a few cases the artists were given constant employment by the publisher and made a member of his household, as none of those who belonged to the Ukiyoye school of painters held a social position above that of artisans, and their origin was in many cases of the lowliest, and their opportunity for art training apparently none, but they were artists in spite of it, and succeeded admirably, and among them were many real masters in drawing and color, in pictorial and landscape art.

After the first creative period, and the *nishikiye* was assured a permanent place in the publishers' profits; after the black and white and brush tinted pictures had decidedly given place to the real color print, it developed rapidly. From *ichimaiye*, or single piece picture, confined to a regulation size because of the difficulty of producing larger blocks, it grew to three pieces of the same size, forming one continuous picture, and later to five; two and six piece pictures being unusual, though sometimes made. The *hachirakaki*, or panel picture, became a substitute, among lower classes, for the more expensive *kakemono*. Besides these, *surimono* were also produced by color printing: they were used principally for New Year cards, being a printed poem, with some suitable decoration.

Kiyonaga (1742-1815), is regarded as the highest exponent of the early school of color print artists, known as the Torii school, and he advanced the art to its greatest possible technical skill, though Utamaro, Kiyomine and Shuncho acquired greater mastery in drawing and composition, carrying color printing to its zenith, where Hokusai held it during his most prolific art life, so

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abundantly filled with works manifestations of his power as a draughtsman and colorist for pleased connoisseurs and for students the most prominent figure among color print artists.

Toyokuni, however, did not remain long wedded by custom to producing wonderful work; but was compelled by the exquisite fascination developed himself to the portraiture of actors, and used strong contrasts of black and white to display to the best advantage the highest type of beauty, and created a new kind of fashion, which was followed by a great deal of imitation. Not that alone, but was diligent in the country at that time began to devote their public minded spirit from exclusively to art, which suffered a decline from which it has not yet recovered; for the great changes consequent upon the opening of the country to Western influences in many lines have not left room for a full revival. A few of the color print artists have continued as strongly to maintain the work, but few original prints of much beauty have appeared during the latter part of the nineteenth century, and the fine old process in the Japanese color prints by foreigners came too late to do more than continue the craft and bring forth the similar reproductions of the original prints by the masters in the art.

It is to France and her appreciative art critics that Japan owes thanks for the new impetus given the production of her finest color prints, as well the collection and preservation by Louis Western museums, such as the Vizcaya and Albert and the Boston, of the work of the representative masters; for it was through the writings of M. de Goncourt, Strange, Gillot, Gonse and the superb collection made by M. Happ and exhibited in Paris years ago, that the great enthusiasm for Japanese color prints was created.

When the country was being relieved of the old prints by eager Western collectors, the Japanese awoke to the possibilities of printing wood block color prints, and several firms have been making excellent reproductions of the old prints, in the same general way in which they were originally printed, and have met with marked success, both artistic and commercially. These reproductions of prints may also be made most exact copies of the originals, even painting them upon the kind of Japanese silk used in the original. As a result, there that is more easy to purchase below the existing works of art.

Each of these firms employs a staff of artists who go to various parts of the country to copy the old paintings; sometimes photography is used, but the brightness of the foreign paper, makes it difficult for the wood engravers to use.

The reproduction received monthly by the Magazine is equal in the work of color printing to any of the old work; artists, connoisseurs in fine objects; lovers of rare old prints, students, etc.; printers, publishers and other persons or institutions, four dollars fifty cents. Wood engravers work by the piece, but their earnings average twenty to twenty five dollars per month.

The prints are duplicates in size and color in the case of most of the Kinyoze reproductions, but usually reduced in that of others; they sell for from fifty cents to five dollars according to kind and difficulty of the subject. Five hundred impressions are taken from each block, after which it does not print clearly enough to be used. As the condition of the blocks is affected by the weather, it is sometimes difficult to keep them in good shape, and the time required for printing a given number varies; but generally speaking, it takes six workmen two months to finish one hundred prints, the method being just the same as used a century or more ago.

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abundantly filled with worthy manifestations of his power as a draughtsman and colorist for printed reproductions, and he stands the most prominent figure among color print artists.

Toyokuni, Kunisada, and Hiroshige I. were worthy contemporaries, each doing wonderful work; the latter remarkable for his exquisite landscapes. Toyokuni devoted himself to the portrayal of actors, and used strong contrasts, masses of black and a profuseness of purple. He touched the highest popular note, and created a feverish enthusiasm, which was followed by a gradual deterioration. Not that alone, but the dissensions in the country at that time, began to divert the public mind and money from everything pertaining to art, which suffered a decline from which it has not yet revived; for the great changes consequent upon the opening of the country to Western influence, in many instances removed the inspiration and incentive. A few of the color print artists bravely continued a struggle to maintain the work, but few original prints of merit belong to the latter part of the nineteenth century, and the interest aroused in the Japanese color prints by foreigners came too late to do more than continue the craft and bring forth fac simile reproductions of the original prints by the masters in the art.

It is to France and her appreciative art critics that Japan owes thanks for the new impetous given the production of her hand color prints, as well the collection and preservation by large Western museums, such as the Victoria and Albert and the Boston, of the work of the representative masters; for it was through the writings of MM. de Goncourt, Bing, Gillot, Gonse etc. and the superb collection made by M. Bing and exhibited in Paris years ago, that the great enthusiasm for Japanese color prints was created.

When the country was being relieved of the old prints by eager Western collectors, the Japanese awoke to the possibilities of promoting wood block color printing, and several firms have been making excellent reproductions of the old prints, in the same identical way in which they were originally printed, and have met with marked success, both artistically and commercially. Besides reproductions of prints they also make most exact copies of old paintings, even printing them upon the kind of gauze silk used in the original, and use gold leaf where that is necessary to precisely follow the existing work of art.

Each of these firms employs a staff of artists who go to various parts of the country to copy the old paintings; sometimes photography is used, but the brittleness of the foreign paper, makes it difficult for the wood engravers to use.

The remuneration received monthly by those engaged in the work of color printing is about as follows: artists, twenty-five to thirty dollars; foreman of print shop, *oyakata*, fifty; printers, fifteen, and other apprentices or assistants, four dollars fifty cents. Wood engravers work by the piece, but their earnings average twenty to twenty-five dollars per month.

The prints are duplicates in size and color in the case of most of the Ukiyoye reproductions, but usually reduced in that of others; they sell for from fifty cents to five dollars according to kind and difficulty of the subject. Five hundred impressions are taken from each block, after which it does not print clearly enough to be used. As the condition of the blocks is affected by the weather, it is sometimes difficult to keep them in good shape, and the time required for printing a given number varies; but generally speaking, it takes six workmen two months to finish one hundred prints, the method being just the same as used a century or more ago.

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POETS AND POETRY

THE oldest known volume of Japanese poems, styled the Banyoshi, was compiled during the Nara period (709-784), but it is claimed other collections existed before that time, and verses are now quoted as having been composed by the first heaven-descended Emperor Jimmu 660 B. C. and Yamato Takeru, 71 A. D.

Japanese poems, which have been of but three forms through all their twelve centuries, like Japanese paintings, leave much to the imagination, being mere suggestions for the real pictures which must exist in the mind of him who reads; a fact necessitated by their brevity, even were it not characteristic, the longest being the most ancient composition called *cho ka*, consisting of only thirty-eight syllables, arranged in groups, the first and third of which have five, the others seven; the *tanka*, or thirty-one syllabled poem drops the last group of the *cho ka*, and has been the most used, the *waka* or *uta* being so written; the shortest, or modified form, *haiku*, in use among the common people, drops the third and fifth groups of the *tanka* and has but seventeen syllables. All are without rhyme.

But the greatest difficulty in appreciating the poetic expressions of the Japanese (unless one is able to read in their native language), is said to be in that they lose so greatly by translation into any European language, Eastern and Western mode and expression of thought differing so widely.

The Japanese received their inspiration and impetus for verse writing from the literature of China, but did not follow her style of versification, having a claim to strict originality in that particular. "The art itself had long existed in Japan, but from the middle of the seventh century it became a polite accomplishment. The Japanese stanza defies translation in any other language; it is a verbal melody which can not be transposed, can not be played on a foreign instrument. There is virtually no such thing as versified narration; no subject is treated continuously in varying phases. In occidental poetry the cadence of the verse is the accompaniment of the idea; in Japanese poetry, the idea is set to the cadence. * * The embodied idea is seldom more than a mere suggestion; the whisper of a thought pervading the melody. The music is everything. To seek in the productions of such an art high displays of dramatic imagination, is as idle as to render these snatches of music into the rhymed verses of Western metrical art."

The Banyosho was compiled by Otomo Yakamachi, a soldier and statesman, and embraces only examples of the *cho ka* form of poems, among which some of the most celebrated are those in praise of the Imperial family, by Kakimoto no Hitomaru whose verses appeal to his people as possessing sublimity, and dignity of expression, reflecting Japanese thought in great purity. His position in life, though an official at the Imperial Court, was so obscure that it is not known where he died, and though his name is immortal, it does not mark a tomb.

Other poets whose writings have been preserved in the Banyoshi are Otomo Tabito, Otomo Iyemochi and Ishikawa Iratsuko, all of high rank, as were most of the others, as the common people at that time were wholly uneducated; but during the Nara epoch,

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"To thus a complete study become the not merely of literary and nation, but even of administrative competence."

During the Heian period, the revised attained great popularity, and a collection of such poems was made by Imperial order, and issued in a book called Kokinshu, the most famous versifiers represented in it being Ariwara Narihira (ono-no-Komachi, Sojo Henjo, Ono Komachi, Fumiya Yasuhide and Kisen Hoshi, of whom the first two are to be contemporaries, stand out pre-eminently, having been noted for their physical beauty. Narihira being counted the most attractive man of the time, and Ono no-Komachi an unrivalled beauty. Like Ivan, who was a man of passionate nature and whose poems were full of fire, has been compared by some to Lord Byron, both in personal character and poetical product.

H. Saito, in his "Chie and Japanese Poets," gives the following English translations of three of those referred to above:

Ariwara no Narihira.

The Moon's Ire.

Is as a vision passing by,
While rude passions rule
Long life's hard and tedious way
I mused on the moon,
And thought it was
Only the moon.

O Heavenly Heaven!
Thou blessed Moon that ever dost shine!
Do in their ways a barrier place
The vicissitudes of life and
I would watch thee ever [illegible]

Ono no Komachi.

As when it blows,
The autumnal breeze o'er hill and dale
Verdant and beautiful,
We may the Indian Lotus
Yet remember!

Ivan no Yukihira.

The practice of verse writing of the Heian period laid aside impulsive and spontaneous poetic feeling for studied phraseology, and in lieu of following inspiration, subjects were selected to be worked up by too great attention being paid to the manner of expression, the art superseding the craft.

The Court from that time adopted the use of gathering a collection of poems written during each reign, and those which appeared after the Kinyoshu are the Goseishu, Shuishu, Goshuishu, Kinyoshu, Shikashu and Senzaishu, all similar in style to the original pattern. The Shinkokinshu which appeared in the Kamakura period saw some change in expression but little in idea. Most prominent among the poets of that period are Teika Fujiwara and Ikkyu. From the former we quote:

"For those that Love
I pine: like unto Pine Salt Grove,
Which, awaiting calm doth often see
Her sea weeds burn within the grove—
Even so my heart doth burn for thee."

Another among them was the one time [illegible] in the service of Emperor Go-Toba, who discarded the sword for the head, and became a Buddhist priest of the Zen sect, Saigyo, and spent his after life in wandering from place to place throughout the land, in search of [illegible] to serve as an inspiration to *his* poetic genius, the expressions of *which* are held in high esteem for their vigour and forcefulness, an example of *which* we translate literally: "In a bamboo grove in the midst of Nishinogahara, as a warrior was about to place an arrow to his bowstring, hail fell upon the bracelet on his arm."

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"To turn a couplet deftly became the test not merely of literary education, but even of administrative competence."

During the Heian period, the *waka* attained great popularity, and a collection of such poems was made by Imperial order, and issued in a book called Kokinshu, the most famous versifiers represented in it being Arihara Narihira, Ono-no-Komachi, Tojo Henzio, Otomo Kuronushi, Fumiya Yasuhide and Kisen Hoshi, of whom the first two, who were comtemporaries, stand out prominently, having been noted for their physical beauty Arihira Narihira being counted the most attractive man of the time, and Ono-no-Komachi an unrivaled beauty. The former, who was a man of passionate nature and whose poems were full of fire, has been compared by some to Lord Byron, both in personal character and poetical product.

H. Saito, in his "Classical Japanese Poets," gives the following English translations from several of those referred to above:

Of yore
The Age of Gods knew not the like of thee,
O Tats'ta that dost under maples speed!
That rich brocade of scarlet dye should be
A weir the water's passage to impede!

ARIHARA-NO-NARIHIRA.

The flower's hue
Is as a vision pass'd away,
While unto purpose vain
Along life's hard and toilsome way
I mused on charms inane.

ONO-NO KOMACHI.

O Heavenly Breeze!
That blowest whence the clouds descend,
Do in their way a barrier throw!
The virgin forms, ere they ascend
I would awhile have stay below.

SHOJO HENJO.

As, when it blows,
Th' autumnal flowers o'er hill and dale
Are bent and maul'd,
Well may the furious mountain gale
A "storm" be called!

BUNYA-NO-YASUHIDA.

Mine heritage doth stand
To south and eastward of th' metropolis,
And thus I run my holy race
In Life-sick Ujiyama—for that is
What people aptly call the place.

KISEN-HOSHI.

The practise of verse writing of the Heian period laid aside impulsive and spontaneous poetic feeling for studied phraseology, and in lieu of following inspirations, subjects were selected to be written upon, too great attention being paid to the manner of expression, the art suffering for the craft.

The Court from that time adopted the rule of gathering a collection of poems written during each reign, and those which appeared after the Kinoshu are the Gosenshu, Shuishu, Goshuishu, Kinyoshu, Shikashu and Senzaishu, all similar in style to the original pattern. The Shinkokinshu which appeared in the Kamakura period saw some change in expression but little in idea. Most prominent among the poets of that period are Teika Fujiwara and Kariu. From the former we quote:

"For thee that fail'st to come
I pine; like unto Pine Sail Cove,
Whose evening calm doth often see
The sea-weeds burn within the grove,—
E'en so my heart doth burn for thee."

Another among them was the one time *samurai* in the service of Emperor Gotoba, who discarded the sword for the hood, and became a Buddhist priest of the Zen sect, Saigyo, and spent his after life in wandering from place to place throughout the land, in search of fine scenery to serve as an inspiration to his poetic genius, the expressions of which are held in high esteem for their vigor and forcefulness, an example of which we translate literally: "In a bamboo grove in the midst of Nasunogahara, as a warrior was about to place an arrow to his bowstring, hail fell upon the bracelet on his arm."

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EMPEROR JIMMU

YAMATO TAKERU

SANETOMO, SON OF MINAMOTO YORITOMO
(*From a school text book*)

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DR. N. SASAKI

T. MASAOKA

H. YOSANO

MRS. H. YOSANO

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After the Kamakura period, no poet of rare fame appeared until the Tokugawa regime had reached its zenith, when Matsuo Basho wrote verse in the *haiku* form that immediately elevated it to a place of literary rank, and his compositions are regarded of such merit as to be among the masterpieces of Japanese literature. One of his gems runs thus: *Meigetsuya ikeo megurite yomosugara.* 'When the moon is full, go around the pond all night,' which is intended to convey the idea of one in raptures over an enchanting moonlight scene.

Another of *haiku* fame, regarded by the Japanese as a brilliant genius, was Tanimura Buson, a characteristic verse by him being: *Samidareya taika mayeni iye niken.* 'Spring rain pours; a great river runs in front of two houses.'

Among the most noted poets belonging to the latter part of the Tokugawa period were Kagawa Kageki and Yotsuda Tomonori; and the present head of the Poem Bureau of the Imperial Household, or Imperial poet laureate, Baron Takasaki, is a disciple of the latter, the poems composed at the Imperial Court being after the same style.

Poems by Their Imperial Majesties which express many noble sentiments, have been rendered into English by Rev. Arthur Lloyd; from among them we take the following:

By His Majesty

The foe that strikes thee, for thy country's sake,
Strike him with all thy might.
But while thy strik'st
Forget not still to love him.

By Her Majesty

The winter, with its rigors, touches not
Our bodies, clad in vestments warm and rich;
But when we think upon the shivering poor
That freeze in their thin rags, the cruel tooth
Of pitiless winter bites our inmost heart.

Baron Takasaki's son fell at Port Arthur, and receiving the news he wrote (translated by Lloyd):

"Well hast thou kept the teachings of thy sire
That ever bade thee in the perilous hour
Yield up thy life for thy dear country's sake."

Another celebrated writer of *uta* of the present day is Dr. N. Sasaki, lecturer at the Imperial University.

Since the Meiji Restoration, two new schools of poets have sprung up: one following the old form but attempting to put into it the new ideas of the present era; the other expressing the latter without any restraint as to form. As exponents of the first, H. Yosano and his wife, Akiko, may be mentioned, ascociated with whom and shining as a star of the new school was the late T. Masaoka, who wrote in the *haiku* form and achieved other literary successes.

It is a fixed usage at Court to solicit each year, compositions by the general public upon a certain subject selected by His Majesty, five or six of the best of them being chosen for a collection; but it is the opinion among literateurs that these have no literary value.

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After the Kamakura period, no poet of rare [illegible] until the Tokugawa regime had reached its zenith, when Matsuo Ba to wrote verse in the Hokku form that immediately elevated it to a place of literary rank, and his compositions are regarded of such merit as to be among the masterpieces of Japanese literature. One of his gems runs thus: Mujetsuya Ato mezurete Tsuki-nagawa. "When the moon is full, I wander around the pond all night," which is intended to convey the idea of one in ecstasy over an enchanting moonlight scene.

Another of lowly fame, regarded by the Japanese as a brilliant genius, was Tanimura Bocho, a characteristic verse by his being: Samidaregeya kaita nagaeni ame matsu. "Sitting rain pours; a great river rises in front of two houses."

Among the most noted poets belonging to the latter part of the Tokugawa period were Kagawa Kageki and Ozawa Roan; and the present head of the Poem Bureau of the Imperial Household, or Imperial poet laureate, Ikuo Takasaki, is a disciple of the former. Takasaki composed at the [illegible] Imperial Majesties many noble sentiments, [illegible] rendered into English by [illegible] Ian Lloyd; from one of them we take the following:

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THE LAST RITES

PERHAPS in no country of the present age are the last rites, or rather that part which comprises the funeral cortege, so peculiarly dramatic with gorgeous symbolism as that which Japanese Buddhists display; and perhaps nothing so weird and mystic as the sacred orchestra during the *mitamashiro* ceremony in the Shinto observance of death. In Shinto families during severe illness, and more particularly when the patient's life is about to depart, priests chant by the hour weird incantations, with such zeal and vigor as to be heard for a long distance from the house, in the endeavor to drive away the evil spirits and restore the unlucky patient to health.

When life is extinct the folding screen used in the sick-room, is set around the head of the body upside down; the bed is removed and matting subsituted; a Japanese pillow or roll is placed under the head, and a quilt is placed over the body, with its lower edge at the head, as everything must be in reversed order, the superstition being that this will prevent an early recurrence of such a calamity in the family. A pure white cloth is put over the face; a sword or knife called *mamorigatana*, guardian blade, is placed next to the pillow; the sword is considered very sacred and endowed with the power of driving all evil spirits and devils away, and of preventing the deceased from being cursed by them.

It is not customary with Shintoists to cleanse the body before placing in the coffin, only in case of the deceased having been in bed for a long time, then the body is wiped with a damp cloth. In all cases as quickly as possible, the same day the death occurred, or at least the next day. The bottom of the coffin, which is made of plain uncolored wood is covered with a cushion, and the deceased, clothed in his best garments, is placed therein. All this is done by the nearest blood relatives, who must have the sleeves of their *kimono* fastened up with a cord made of new rice straw. A white cloth is then put over the face as before. The intervening spaces between the body and coffin are closely packed with tiny bags of cotton, tea or star anise, and any articles that the deceased was especially fond of, except metal things which could not be consumed should the body be cremated; in the case of ladies, their favorite toilet articles, and in the case of children, their toys. The coffin is then closed permanently.

Rectangular tables of white wood left perfectly natural, and of fixed dimensions, five feet long, one foot wide and two feet five inches high are provided, upon one of which the coffin is placed and on the other numbers of trays called *sambo*, also made of white wood, and upon which are placed dishes, cups and a flask, of unglazed earthenware, filled with rice, salt, various kinds of fish, vegetables, rice dumplings and fowl. In the meantime the priests of the local temple have been notified and when all is ready, as above, they come in full ceremonial dress, consisting of *yeboshi*, a hat, and *shitatare*, a long flowing robe, to perform the last rites. The first ceremony is that of reporting to all the deities of the universe that the departed spirit has become a *kami*, or god, as according to the Shinto belief all Japanese are descended from the gods, who are constantly guarding over the country and its welfare; consequently, as they pass away from their earthly life they simply return to the realms and abode of the gods. The priest, with assistants standing in front of the coffin, reads the *norito*, prayers of certain formality, that have been handed down from ancient times, the substance of which is a report and an appeal to the gods, in which the departed is proclaimed to have joined the ancestral gods, and the local deities, as well as those of the place of his birth, are appealed to for assistance and benevolence in introducing him to the gods of the world, at the same time notifying them that he has been cleansed of all his faults and sins during his earthly life. The priest during this ceremony takes a branch of the *sakaki*, cleyera Japonica, or sacred tree of the Shinto, to which are attached

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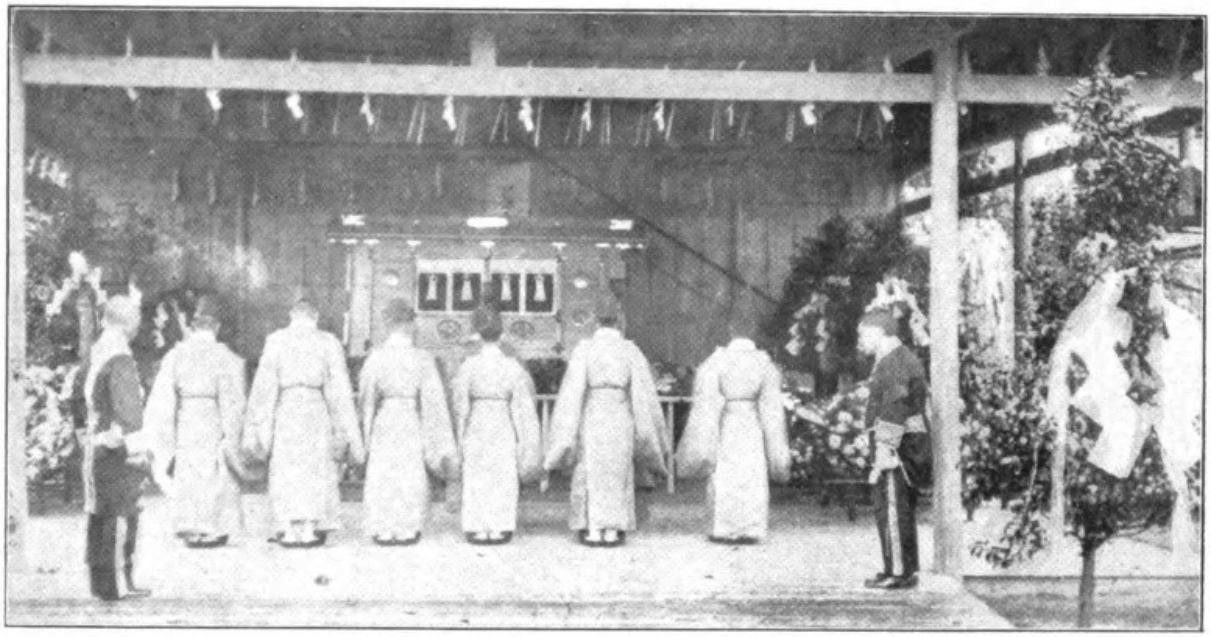
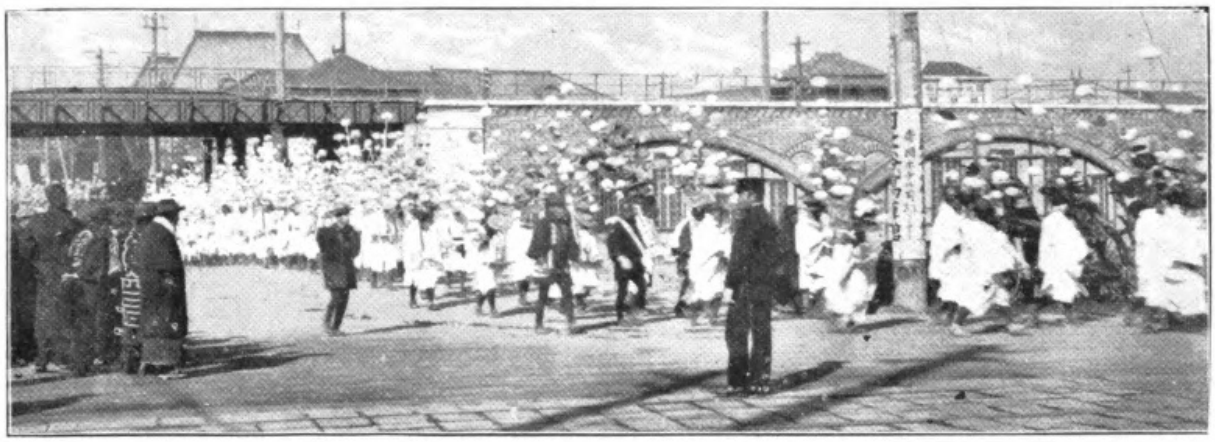


CEREMONY AT SHINTO FUNERAL

BUDDHIST FUNERAL PROCESSION: THE BIER



THE SAME, SHOWING ARTIFICIAL FLOWERS

THE SAME, SHOWING NATURAL FLOWERS AND DOVE CAGES

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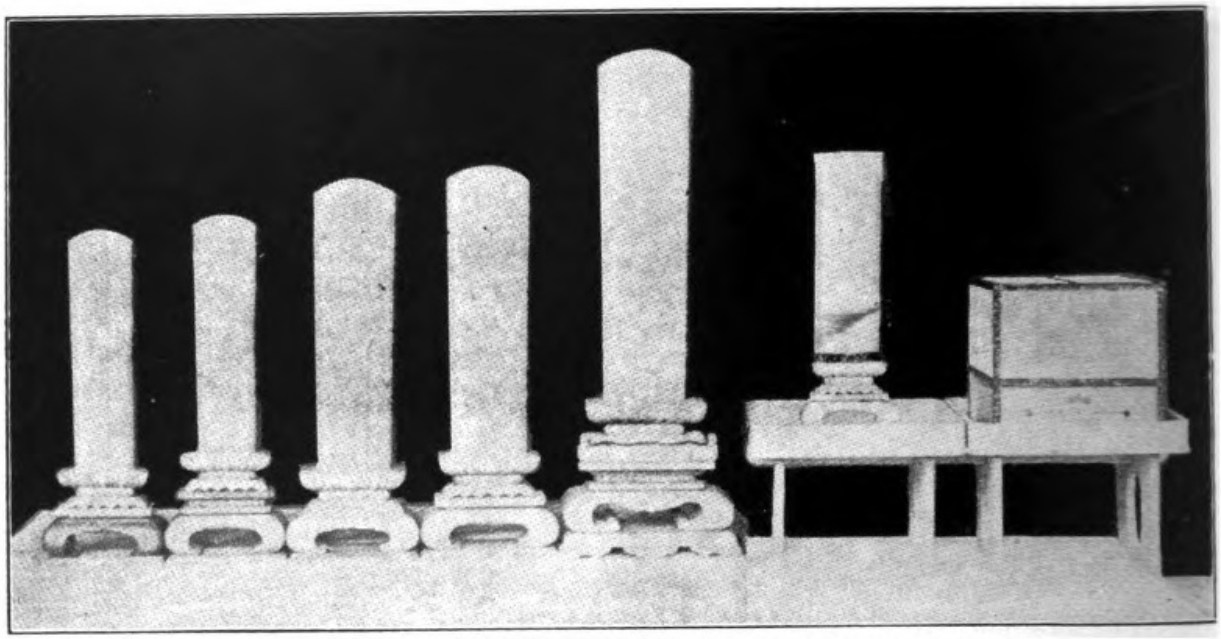
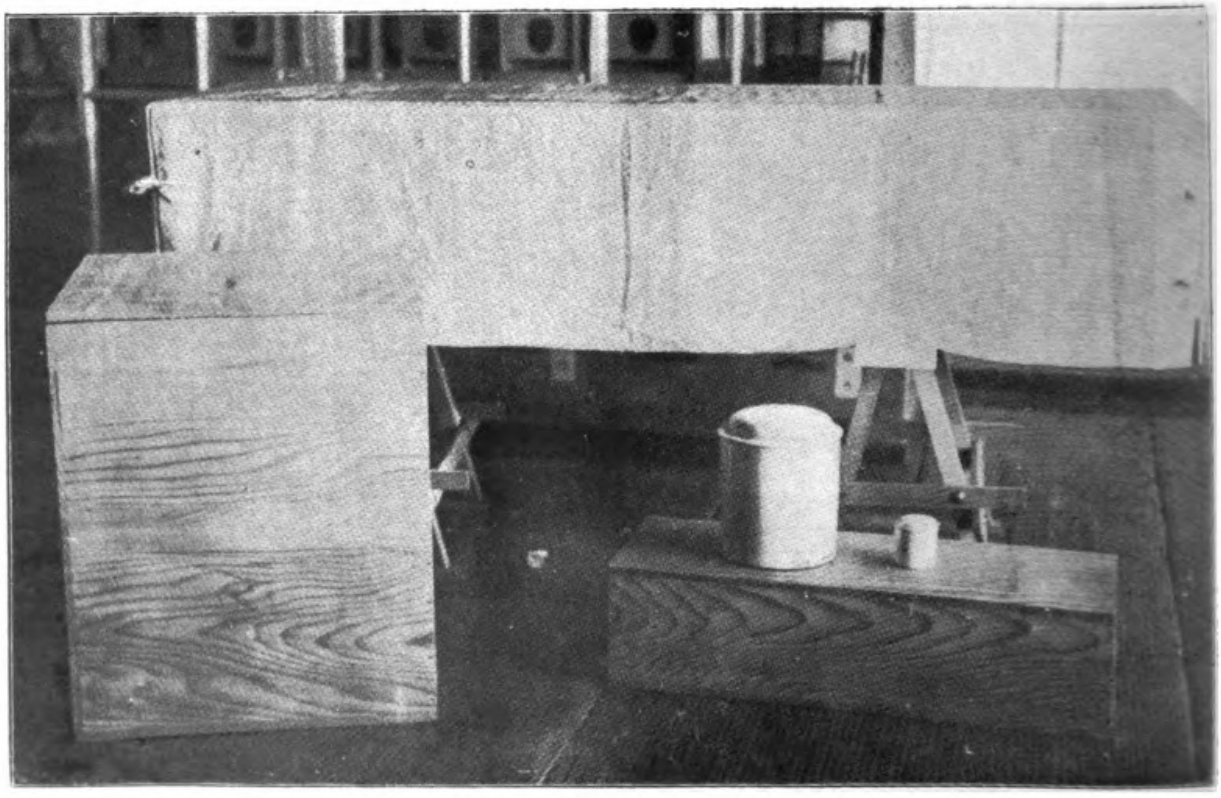


GILT FUNERAL TABLETS AND SILK GAUZE INCENSE BOX



COFFINS, AND JARS USED FOR BONES AND TEETH

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pieces of flax called *asagushi*, and waves it over the coffin, the action of which is supposed to clear away all the sins of the departed, committed during his earthly existence; also to expel all uncleanliness connected with the dead, which is extended to all the members of the family surrounding the deceased, by being in contact with him. At the close of this ceremony all the members of the family, led by the chief mourner or head of the family, make an offering of *tamagushi*, a branch of the sacred tree, *sakaki*, to which are attached numerous *gohei*—white paper cut into a peculiar form, as seen in illustration on the gable end and at the sides, hanging down, on the bier—which are placed around the coffin.

All members of the family on first learning of the death immediately repair to the residence to attend all the rites, bringing presents and offerings to the dead in the shape of money wrapped in white paper and tied with *midzukiki* in black and white, and on the surface of which is written in Chinese characters *koryo* or *koden*, which signifies a present of condolence for purchasing incense or *reigen*, divine power of answering prayer; other presents given to the dead are cakes, candles and incense. Every night the relatives and friends assemble around their dead and discuss the life of the departed, usually sitting up all night; meals are served, and the deceased is also offered food, always such things most liked by him.

The last ceremony at the house is the *mitamashiro*; this has to do with the mirror, sword or jewel, and the passing of the spirit from the body into the object selected. With the opening of this ceremony the body is again purified from all impurities by priestly powers and passages, and the reading of the *noriko*, as before; then the exhortations are made by the high priest officiating, for the spirit or soul to pass from the body. At this ceremony, strange music is performed upon a *sho* (a wind instrument producing weird, unearthly sounds), a *hichiriki* (a small pipe or sort of flageolette) and a drum, which also has a peculiar haunting sound. Following this is the final farewell; the *norito* is again read, and it is announced that the departed will leave that home forever; the *tamagushi* is offered by everyone present, and before the coffin passes out of the door, some vessel that was constantly used by the deceased, such as a bowl or some form of cup, is thrown down outside the entrance and broken, as a token that the departed will never return. The cortege then repairs to the burial ground.

Whilst the above ceremonies were in progress, another conducted by distant relatives has been going at the place of interment, called *jishidzumi*, or reporting the death to the local god of the district. In this, at the four corners of the graveyard are placed pieces of bamboo, which are connected by *shimenawa*, straw rope, with tufts of straw and *gohei*, at fixed intervals; and on a high table, similar to those previously spoken of, are placed the *sakaki*, with long strips of white cotton; in the centre of the ground is placed a large coarse mat. Shinto funeral services are not performed in the temples, but at the cemetery or graveyard in a special building erected for the purpose. This being one of the distinguishing features between the Buddhist and Shinto rites.

On arrival at the building in the cemetery or graveyard, the *norito* is again read and the offerings of *tamaguchi* made, not only by the family and relatives, but by all friends present; after this the coffin in conducted to the grave (if in the precints where possible to bury without cremation), where the body is lowered, and the chief mourner then throws a handful of earth, as must all the rest, then the coolies fill the grave, and a white wood post with the deceased's name is erected over it, to serve until the final stone is made.

The Shinto funeral procession is much plainer and less ostentatious than a Buddhist one. The first noted difference is in the bier; in both cases it is made of white wood (as everything made of wood must be kept in the natural state in both religions); but the Shinto bier is made with a concave roof and extended piece running out and upward from the ridge on the gable ends; whilst that of the Buddhist dips down from a convex segment of a circle, gradually turning out at the eaves in a concave form, the gable boards being cut with very ornamental lines, the end of the ridge of the roof being completely covered by a fine piece of carving,

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which also covers below, and buries from the eyes of the public. Another custom differs in this: instead of a mound above the coffin, a small, deep pit is dug, in which the coffin is placed, and then covered with earth. Sometimes a small, deep recess is made in the side of the pit, and the coffin is pushed into it

which also occurs below, and hanging from the centre of the gable. Another marked difference is the fence or railing around the whole bier (which is really a temple model); in that of the Shinto the posts stand close together, apparently free, and unobstructed by a rail, the corner posts being the longer; they are held together by two almost unobserved rails mortised through the posts; this is the form called the sacred fence, and is built around each graveyard plot of a Shintoist. The fence around the Buddhist bier is composed chiefly of two rails supported at intervals by short posts the whole quite open, and turning upward at the corners, where, placed inside are artificial lotus flowers; tassels with three loops hang from the gable and at the sides, *gohei* hanging in place of these in the Shinto form, and no flowers. In the cortege, the bier, which is supported by long poles, is carried by coolies dressed in white robes and black caps for a Shinto ceremony, and for the Buddhist, they wear their best blue uniforms with red and white Chinese characters imprinted on them, as is usual with this class of people. The Shintoists wear white as the symbol of mourning, whilst the Buddhists display a full exhibition of color, making their cortege very brilliant and gorgeous in its make-up.

Natural flowers, or bushes of the *sakaki* tree only, are carried by the Shintoists, whilst Buddhists use a profusion of artificial lotus leaves and blossoms, the sacred flower with them, either all white, all gold, all silver, or with vivid green leaves and stalks and gay, deep pink flowers. Another marked difference between the two ceremonies is the Buddhists' having immense cages made of green bamboo, containing numbers of doves, carried by long poles on the shoulders of six or eight coolies; the cages are very gaily decorated with long colored streamers and paper flowers making the whole a very pretty sight.

In the Buddhist belief there is some difference towards the attitude and feeling for the dying; when it is known that the end is approaching, the immediate family draw near the dying and placing the mouth to their ear call them by name; so life departs whilst the nearest and dearest murmur their farewell, and immediately afterwards, the lips are moistened with drops of water, by the nearest relative. Then the same form is observed with Buddhists, in regard to screen, sword, reversing covering, and covering the face; the only difference being that the body is bathed, the superstition about reversing the order of things concerning the care of the dead making it the custom to pour the water to be used with the left instead of the right hand, turning the dipper outward, not inward.

No fish or flesh is offered by Buddhists. A white wood table is placed at the head of the bed with the same accessories spoken of for the Shintoist, except in very minor things, such as a lamp fed with rape oil, a cup of water and an earthen censor filled with incense, which is never allowed to die out. At the foot of the body is placed the tablet with the deceased's name upon it and on its reverse side the Buddhistic name, by which the departed will be known henceforth and designated in prayer. Relatives and friends take offerings and presents to the dead, much the same as already described. When the coffin is ready, the head is shaved in patches, as to shave it clean in regular order would, they fear, bring like visitations; the clothes, specially made by female relatives sewing in opposite directions with the same thread, are now put on, and around the neck, in a bag, is placed a rosary, various charms, a small coin or the printed representation of such on paper; this is to pay the ferry in crossing the river to Hades, without which the traveller would be in a sorry plight.

In the mean time the local temple has been advised and the priest immediately calls to chant prayers before the tablet; the family shrine has been covered to prevent the contaminated air from entering it. A wake is held the last night before burial, when all the good qualities of the departed are eulogized.

Coffins differ somewhat in style of form only, but not otherwise in outward finish for either rich or poor. The wealthy use an oblong box, whilst others use a square box. placing the deceased in sitting posture, the poorer classes using a barrel bound with bamboo hoops. Two earthenware jars are sometimes used; one for the bones, if the body is cremated and the smaller one

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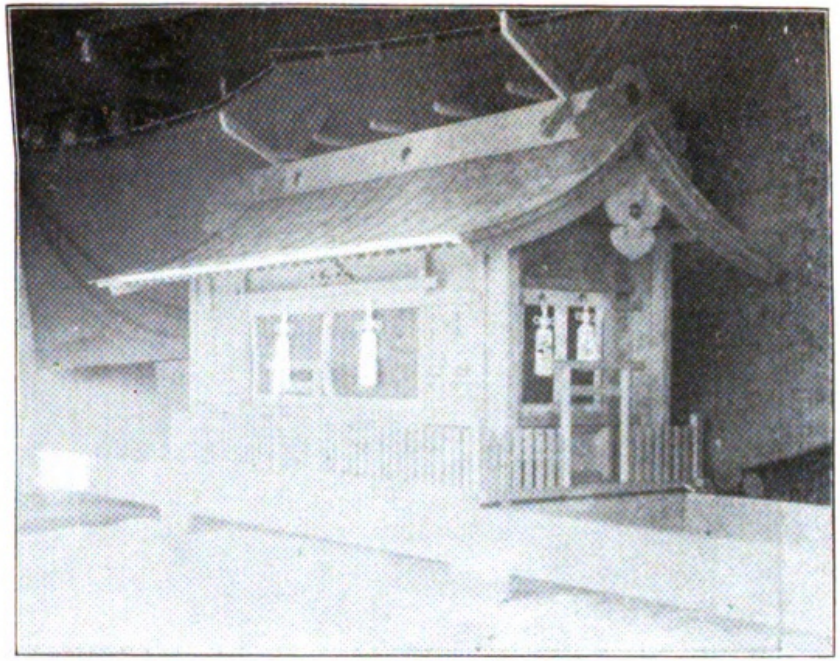
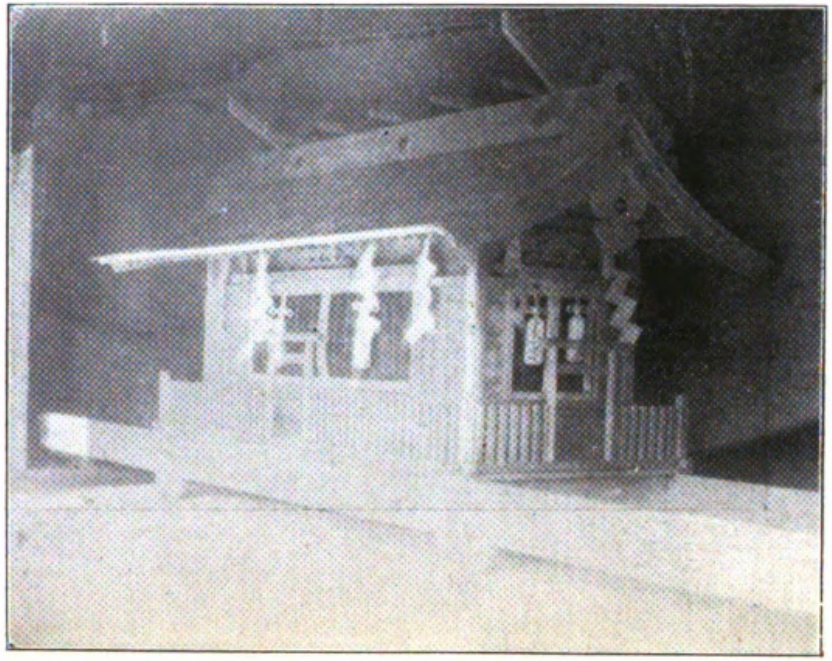
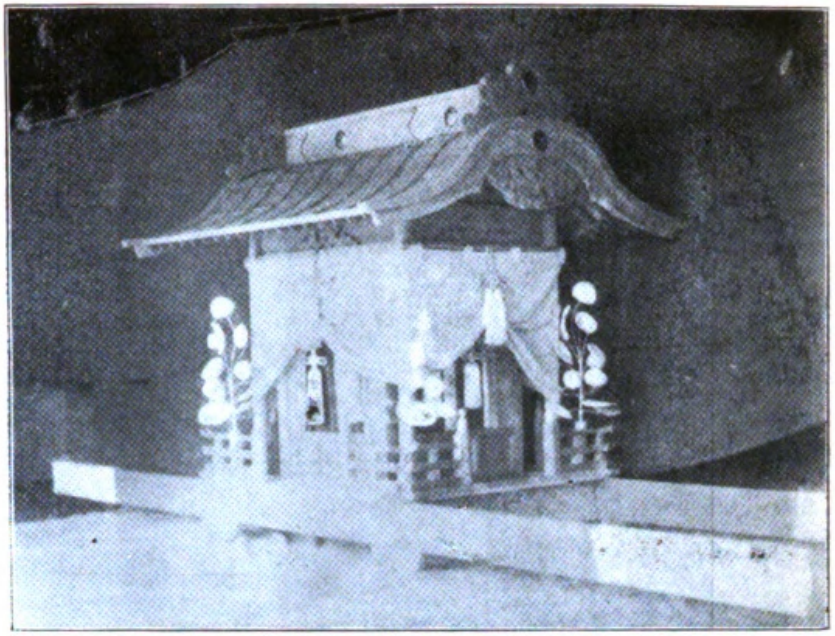
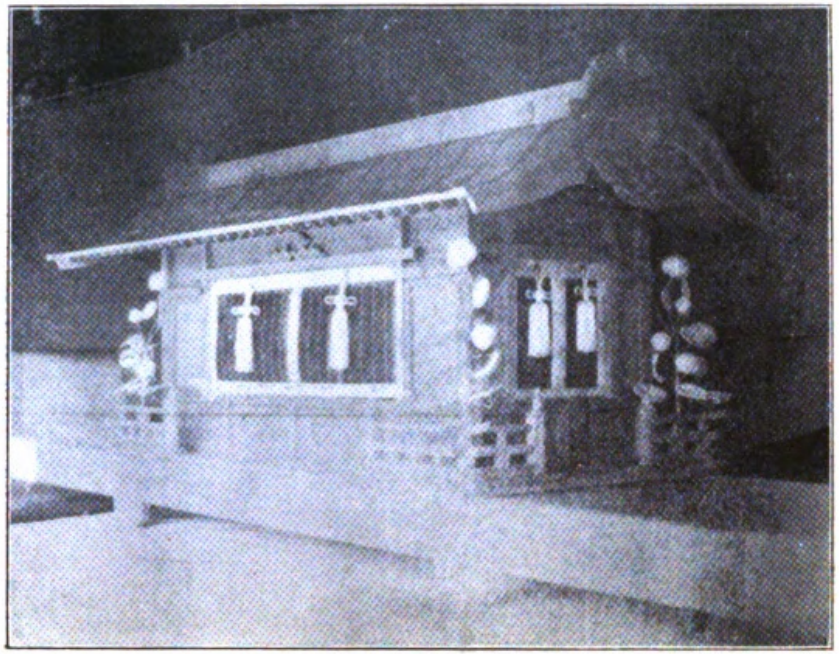




SHINTO BIERS; LOWER ONE WITH GOHEI





UPRIGHT AND LONG BUDDHIST BIERS

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FUNERAL PROCESSION OF THE LATE PRINCESS OTANI

PRIESTS IN FUNERAL PROCESSION

BANNER WITH NAME, AND TABLET BEARER

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for the teeth, which are often extracted as keepsakes for the family. Two palls are used, made the same as wadded guilts; for a man the top or outer one is in blue, and white for a woman; the under one, for a man, if below the age of forty-one, white, but red if above that age; for a woman the under pall is pink if under thirty-two, but red if over.

The last rites for a Buddhist are performed at the temple; the bier being placed in front of the shrine, the mourners ranging themselves on either side, leaving the centre clear for the officiating priests. When all have entered and are settled in their places, the priest usually the superior, enters with his assistants, and the sutras are chanted to the sounds of the gong, bell, drum and cymbals, after which a prayer is offered by the officiating priest, for a guide to the departed spirit on his road to Hades, At the conclusion of this special prayer all the mourners advance and place a small quantity of incense in the censor or censors which concludes the service. the chief mourner going to the door to thank those present for their sympathy and attendance.

The body is then taken either to the crematory or to the graveyard; if to the former, the chief mourners go to the crematory the next morning and take what remains of the bones, placing them in a jar, two persons picking up each one together.

These, when sealed in the jar, are taken to the temple then to the grave, the head stone removed and the jar placed in the family tomb.

The procession does not always follow in the same consecutive order, but it is usually led by a guide after which come men walking two abreast carrying large sized artificial lotus flowers, in white, gold, silver, or in colors, then many carrying real flowers made up in pyramidal form, men with white lanterns on long poles, more men with flowers, the tablets, prayer boards, poles with long banners and streamers bearing inscriptions, a long file of priests in gorgeous robes. The high priest in scarlet and gold brocade, the lesser lights in green and gold, purple and gold, various shades of russets and greys, all with clean-shaven heads; then the bier, the pall bearers walking at the sides, more banners, upon which are written the name, title and rank of the deceased, chief and other mourners, priestesses, more flowers, long lines of gorgeous lotuses, more doves, banners, lanterns, and flowers, then the hosts of friends. In the case of very prominent people these gorgeous processions may reach from a half mile to a mile and a half in length; as in the case of one illustrated, that of the late wife of the Abbot of Hongwanji, Princess Otani.

At the great temple, where candles burn, and the smoke of incense rises, soft, mellodious-toned bells sound; and the splendour of the lacquered interior, with gold and color, gorgeously panelled ceiling, radiant alters, magnificent baldachin, wonderful images of Buddha, scores of lotus flowers in their beauty of conventional dress, backed by immense gold doors, hangings of rich brocades, each representing some departed spirit of prominence; and in the centre of all the grand array of priests, who read scriptures and chant sutras, to the sound of silvery bells and low-toned gongs. On all sides the mourners, rosaries in hand, murmur their prayers to Buddha. It is a sight to awe and dazzle.

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for the teeth, which are often extracted as keepsakes for the family. Two palls are used, made the same as wadded quilts; for a man the top or outer one is in blue, and white for a woman; the under one, for a man, if below the age of forty-one, white, but red if above that age; for a woman the outer pall is pink at the forty-two, but red if over.

The last rites for a Buddhist are performed at the temple; the bier being placed in front of the shrine, the mourners, the people, the monks on either side, leaving the coast clear for the officiating priest. When all have entered and are settled in their places, the priest ceremonially cleans with his assistants, and the saints are chanted to the sounds of the gong, bell, drum and cymbals, after which a prayer is offered by the officiating priest, for a guide to the departed spirit on his road to Hades. At the conclusion of this special prayer all the mourners advance and place a small quantity of incense in the censor or censors which conclude the service. The chief mourner going to the door to thank those present for their sympathy and attendance.

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O-OKA STORIES

THE TRUE MOTHER

A HUSBAND divorced his wife with no cause but that he wished to marry another woman with whom his second marriage had already been planned.

After being returned to her parental home, a little daughter was born to the divorced wife, who provided for and cared for the child without assistance from its father. The little girl was bright and winsome, and when she had reached the age of ten, was able to perform light household duties and would soon be able to place herself as a maid, and consequently be a profit to her family.

So the second wife, seeing this and being jealous, resolved to make overtures to the child's mother in an endeavor to secure the little one and her services. The proposition was not favorably entertained by the mother, who refused to consent to such an arrangement; but the second wife persisted and finally asserted that the child was really hers, and upon that assumption, brought a suit of law before O-oka, in the civil court.

O-oka summoned the two women and heard their proposition; each claimed the child, but had not any certain proof, and merely continued their dispute. Then O-oka said to them: "I can not judge a matter without some evidence. You shall put the girl between you and each taking one of her hands, shall pull her until one of you wins the victory, upon which my decision will be made."

They quickly assented to this, and began the struggle. The poor child cried aloud with pain at being almost disjointed by their vigorous jerks, when instantly one woman, startled with fright, let go her hand. The other woman, said at once, "So! The girl is mine." "No," said the Mayor, "the apparent loser is here the victor. The true mother felt sorrow to see the child suffer pain by her pulling, and immediately released her, while you, not feeling that mother-love, cared not whether the girl was hurt, but only to defeat your opponent for selfish motives."

The woman prostrated herself on the ground, and had to be carried away and bound, after which she at length confessed the truth, and the child was delivered to the former wife, the real mother.

THE THREE RYO

A long time ago, in Nagasaki-cho, Reiganjima, there lived a poor and ignorant but honest mat maker, named Saburobei. It was the twelfth month, when expenses are greater in various ways, and Saburobei was in need of money; he went to a friend and borrowed three *ryo*, which he placed in his wallet after carefully wrapping in a piece of paper.

But when he had reached home and wanted to use the money, he found much to his surprise, that it was missing; and though he shook his sleeves and removed his belt, he found it not. Saburobei was discouraged, and thought the god of poverty, Binbogami, had seized him, and that diligence alone could save him, so he set to work day night, exerting himself to the utmost.

Chojuro, a screen merchant in Kodenmacho, was a man with much kindness of heart, and when he chanced to find three *ryo* wrapped in a bit of paper, felt much sympathy for the loser of the money, and finding the paper had

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a name on it, Saburobei, *Tatameya* (mat maker) he undertook to find the person and restore to him the money at once, notwithstanding the busy holiday season.

He went that day through Kanda, Toricho and Kyobashi; spent the next in Shitaya, Asakusa and Hongo, and the third day Kojimachi, Aoyama and Shiba, enquiring at every mat maker's for Saburobei, but without success. His family laughed at him, and reproached him, saying, "Your task is useless. If any one else had found the money, he would have rejoiced over his gain; on the contrary, the master in our household is ceasing from his work and spending his pocket money searching for the owner."

He paid no attention to this ridicule, however, and on the fourth day set out again, with his *bento* (lunch), to spend the day looking for Saburobei. In Nagasakicho, he entered the shop of a mat maker and asked if it was the house of Saburobei *San*; "I am Saburobei," answered a man about forty years of age; "what is your business?"

"Did you not lose something?" enquired Chojuro.

Hearing these words Saburobei's wife came from the kitchen to speak of the money. "So, indeed; I lost three *ryo*," said the husband.

There upon Chojuro, related how he had found the money and searched for the owner, adding, "I enjoy now the benefit of patience, and with you joy," as he handed the three *ryo* to Saburobei.

"No, no," objected the latter, "though I lost the money, you had the luck of finding it, and deserve to profit by your honesty and the labor of looking for me, so you must keep the money."

"But," said Chojuro, "my only aim was to return it, so I beg of you to take it without reserve."

"That is all the more reason why I refuse to accept it," persisted the mat maker, "I will never take the money."

"If not," said Chojuro rising, "I will just leave it here." And he threw the three *ryo* on the floor, in evident displeasure, and was about to pass out; but Saburobei seized him, saying quite angrily, "You must take this money with you," and growing more excited, threatened him bodily harm if he did not comply.

"You are a foolish and lawless man, and abuse me for a kindness which I have sought to do you. If you strike me I will kill you", cried Chojuro now fully aroused; and with this the blows began on both sides, and soon the neighbors had to interfere and separate the two angry artisans, who, breathing vengeance, refused to listen to the intercessors, and even the efforts of the headman of the ward were unavailing, so O-oka, the mayor was appealed to.

O-oka heard first Chojuro, and praised him saying, "You are an admirable man." Then to Saburobei, "Why do you not accept the money? Tell me the reason."

"I humbly beg to offer," said Saburobei, "I lost the money, and so it was not intended I should have it and therefore it is mine no longer; while Chojuro found it, and it being thus bestowed upon him from heaven, he must be deemed the owner. Moreover as he ceased from his work for four days to search for me, he has been the loser and I will never accept the money."

"I fully understand," said the mayor, "You both are most reasonable in what you have said. Go, and I will summon you another day." And the two men left the Court with the ward officers.

In a few days, when many disputants over estates and money, reclaimants for dowers, debtors in trade and common

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[illegible] more on it, Shmukin, Vyrin type [illegible] he undertook to find me [illegible] and rest me to him the money at once, instantly sending the boy to fetch it."

The worst that day (though it really [illegible] and Khrychchi) spent the most in Chichikov's, Sobakevich, Nozdryov and the third day Korobochki, Sviyazhsky and [illegible], enquiring at every mat maker's for Sobakevich, but without success. This finally [illegible] at him, and reproached [illegible] saying, "Your task is useless. [illegible] else had found the money he would have rejected even his plan; on the contrary, the master in our household is ceasing from his work and spending his perfect money according [illegible] more."

He paid no attention to this prudent [illegible] and on the fourth day set out [illegible], with his servo (Lunch), to spend [illegible] looking for Sobakevich. In [illegible] solution, he entered the shop of a [illegible] and asked if it was the house of Sobakevich. Skw; "I am Sobakevich." [illegible] answered a man about forty years of age; "what is your business?"

"Did you not lose something?" enquired Chichikov.

Hearing these words Sobakevich's wife came from the kitchen to speak of the matter. "So, indeed; I lost three rye," said the husband.

Then upon Chichikov related how he had found the money and searched for the owner, adding, "I enjoy now the [illegible] of prudence, and with a joyful [illegible] returned the three rye to Sobakevich.

"Yes, yes," objected the latter, "though I lost the money, you had the luck of finding it, and desire to profit by your [illegible] and the labor of looking for me, so you must keep the money."

"Nay," said Chichikov, "my only aim [illegible] it, so I beg of you to take [illegible]."

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thieves were before the bar, O-oka summoned Saburobei and Chojuro to appear for trial, and addressed them as follows: "There are many covetous men in the world who make complaints to gain money, but in all my experience I never before met two men who would dispute, nay even resort to blows, because neither would accept money in question. Saburobei lost the money, and Chojuro, finding it, spent days in finding the owner, who refused it feeling it rightfully belonged to the finder; the dispute became a quarrel and then a fight, all because they were each too honest. I was pleased to report the case to our lord, who, appreciating the situation instructed that the three *ryo* should be kept in the state treasury, and he himself sends three *ryo* to be divided between you, which you must receive respectfully, each two *ryo*, whereby you have each lost one."

They bowed their heads, but one ventured to say, "Although we feel grateful and should receive respectfully the money, we do not understand how from three *ryo* we each receive two, and are filled with fear that we can not obey your order."

"Ah! you enquire minutely!" said the mayor. "Because I felt joyful to see two honest men, I gave you one *ryo* also. As you, Saburobei, lost three *ryo*, and receive two, you lose one; and you, Chojuro, picked up three *ryo*, which the state received, now accept two, you also lose one; and I, the third person concerned, likewise lose one, so that all lose equally, and the honor of each is satisfied."

FROM THE JAPANESE PRESS

COUNT OKUMA AND HIS NEW MAGAZINE

A MAGAZINE entitled "New Japan" will be published under the patronage of Count Okuma, and the first number saw light on April 3rd. The object for which the magazine is published is explained by Count Okuma. He says that the Japanese people are governed under a representative government, but in fact they have no means of appeal for their wrongs, nor have any adequate organ to express their opinions. This accounts for the appearance of the new periodical. Mr. Roosevelt expresses his opinions through the *Outlook*, but really he represents the opinions of the whole nation of America. In the same way the new magazine does not introduce Count Okuma's private opinions, but it echoes the whole sentiment of the Japanese nation. Moreover the magazine has a high mission of instructing the nation so as to keep them up to the civilization of the world.

The magazine under such an influential and widely known statesman can not but render valuable ervices to the nation as their good companion. There are many papers and periodicals, but few of them are disinterested, and worthy of reliance. Indeed the demand

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of the age has given birth to the "New Japan."

Count Okuma has not been a successful statesman. His present situation in the political circles is a very poor one, but he has succeeded in far nobler work, namely education. He is a guiding star of the nation. Blessed are we who have such a great man of the world for our companion. We wish every success to the new magazine to be started by the Count.

The Yomiuri Shimbun.

SHIRASE'S EXPEDITION

It is expected that Shirase's Antarctic expedition will reach the Antarctic region within a few days, and it is interesting to know in connection with this, a bill to subsidize Shirase's Antarctic expedition will be presented to the House of Representatives by the Seiyukai members within a day or two. The following cablegram from Wellington, New Zealand, appeared in a London daily :—

"The Japanese Antarctic expedition has arrived here. As none of its members can speak English, and no one here understands Japanese, some difficulty is being experienced in making arrangements. Eventually, with the assistance of the Chinese Consul, whose writing they understand though they cannot converse with him, it has been ascertained that the expedition wants coal and stores. It is to sail for the Antarctic on Saturday. The expedition consists all told of 27 men with 12 dogs.

The *Kainan Maru* left Yokohama at the end of November. It is bound for King Edward VII.'s Bay, whence Lieut. Shirase, the leader of this extraordinary expedition, hopes to make a successful dash across the ice with four of his comrades to the South Pole."

Lieutenant Shirase's *Kainan-maru* has left New Zealand to make its dash into the Polar Region We hope we shall be able before long to receive news of its successful arrival at the furthest south. But here a question arises: i. e., how will the success of the Polar Exploration be proved or who will bring testimony to it? According to a recent Washington despatch, that well-known discoverer of the North Pole, Captain Peary, was cross-examined before the House Committee on Naval Affairs. When asked by a certain representative why he did not take a white man to the North Pole, so that there could be some credible corroboration of his statement that he discovered the pole, Capt. Peary is reported to have answered, "I devoted my life to the quest of the North Pole. I expended something of myself, my money and my life. I went through such hell and suffering as I hope no man in this room may ever experience. I did not feel that I was called upon to divide my honors with any man however able or deserving, who had put only a few years of his life into the work and who did not have the same right to the honor of discovery that I felt I had. With one exception I have always made my final spurt with one man, an Esquimaux, that one exception was when Lee crossed the Greenland ice cap with me. The reason I took Henson, a negro, with me on the last expedition was that he was more effective for the extended work necessary than any white man I ever saw." We trust that Lieut. Shirase is a man of broader mind than the American explorer quoted and hope that when Shirase and his men return home laden with honors of successful discovery of the South Pole, they will not forget to bring back some powerful proof which will testify to their Polar Discovery. *The Yorozu Choho.*

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CHARMS AND SPELLS

The only difficulty about this cure for chilblains is that you cannot use it till next year.

The sufferer will have to wait until the first day of the bull (*ushi no hi*) in the *natsu no doyō*, a day which, in the year 1911, falls on the first of August. He must then choose himself a nice smooth pebble, of any size he pleases, and let it lie in the sun the whole of that day, until it is, as it were, baked through and through. In the evening he must take up his stone and put it in some safe place until winter comes and the chilblains begin to tickle. Then the sun-baked pebble is produced and rubbed gently over the frost bitten surface.

For the toothache there is a potent cure which can be tried at once.

When the pain is very great, get a hammer and nail and lay them with great ceremony on a table. Then you get a sheet of white paper and write on it the Chinese poem, given below

永 釘 郤 是
世 在 來 江
不 鰷 喰 南
歸 頭 我 之
家 上 齒 蟲

You must write it in Chinese or the spell won't work.

The poem, in ordinary Japanese, runs as follows :—

Kore! Kōnan nō mushi, shirizoke kittate, waga ha wo kurau. Kugi wa entō no ue ni ari. Eisei ieni kaerazu.

"Ho there! Go back home you worms from Kōnan that eat my teeth. The nail is lying on the table. Go and never return."

(*Kōnan* from which the worms come that destroy the teeth, is in China,—the part lying South of the River Yangtze. It evidently corresponds to the Spain of our childhood's song about the rain.)

When the poem has thus been written out, you must fold it carefully, and put one end in your mouth. This must be done with care. The character for "worm" (the bottom sign in the right hand column) must come so that you can bite it with the tooth that is aching, and the tooth in question must leave its impress on the folded paper. Then you take the hammer, and nail the folded paper to one of the house-pillars with a southern aspect. But you must not treat the thing as a joke else the cure won't work.

Some people are very nervous about earthquakes. When you have reason to expect a shock, or when the shock is going on and you fear that it may be a severe one, you may repeat to yourself the following spell :—

Yurumu to mo,
Yomoya nukeji no,
Kaname ishi.
Kashima no Kami wa,
Aran kagiri wa.

"Let it shake as it will, so long as the god of Kashima is there to protect the foundation stone, so that it moves not."

The following spell, which protects its user from the danger of thieves, depends for its proper understanding on the knowledge of certain technical terms in Japanese housebuilding. The spell should be recited at night before lying down to sleep.

Neru zo neda,
Tanomu zo taruki,
Hari mo kike.
Nani goto areba,
Okose ya no mune.

"*Neda* (the name of a beam), I am going to sleep, *taruki* (another beam), I trust in you, *Hari* (a third beam), listen. O bosom of the roof, if anything should happen, please wake me."

The Japan Mail.

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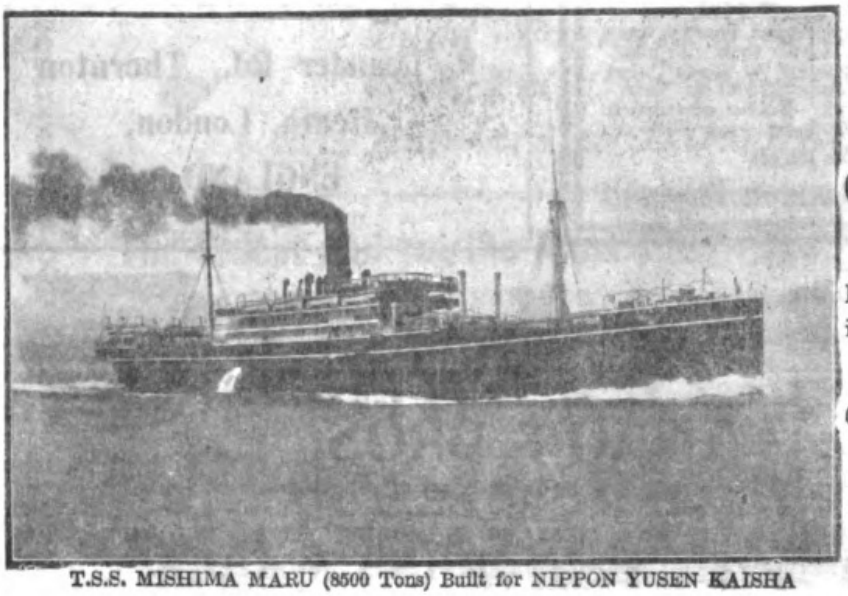

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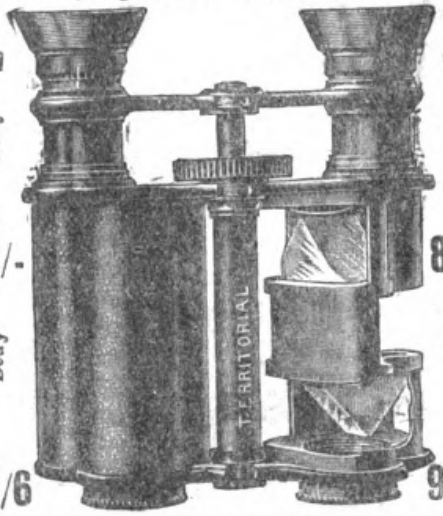

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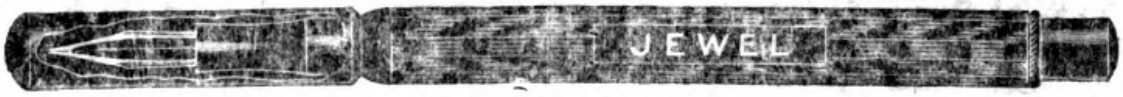

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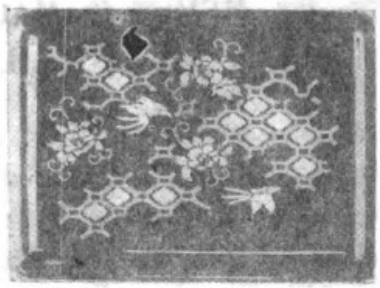

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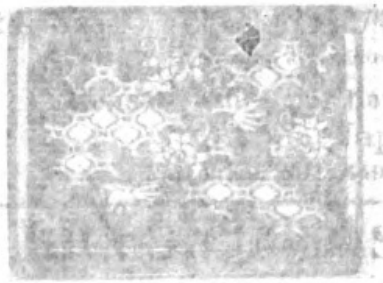

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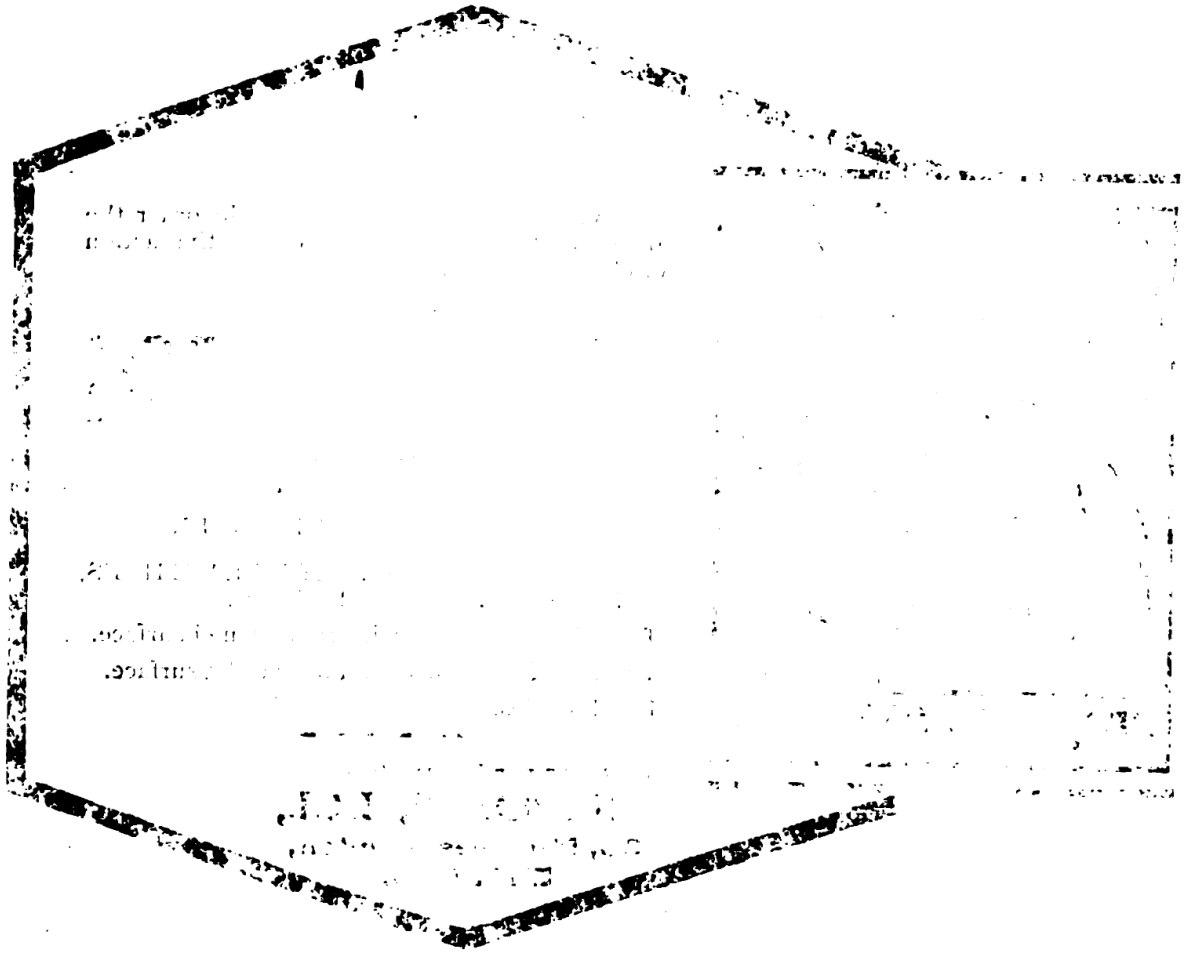

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きは、殊に著しく進歩し、年々約六七十萬圓の輸出を見つゝありて、其品質の如き舶來品に劣る事なきに至りしも、其の香氣に至りては一歩を譲らざるを得ず、こは香氣混合法のよろしからざるによると雖主として其香料を外國に仰ぎ、外國會社の札紙によりて品質を判定し、香氣の原質に注意せざるに基因す、凡ての天然香料は、其産地、培養法、採集法の異なるにより香の強弱に差あり、又種々の等級あり、單に名稱を指すのみにては之を區別することを得ず、同會社製品にして同札紙のものにして、屢々品質に差ある事を記憶せざるべからず、我が國に於ける香料取引は全く外國會社を信ずるのみなるが故應用者は同種のものを同量に使用したりとするも、製成したる香粧品の上に全く豫想外の香氣を得る事あり、凡そ化粧石鹸の價格の如きは應用したる香料の如何によりて定まるものにして、其實質の價には左して差あるにあらず、和製の石鹸は比較的に高價の香料を附加し、低利に販賣するに不拘尚輸入稅を加せらたる外國石鹸の方、内地人の嗜好に適し、年々尚四五十萬圓の輸入ある原因の大部は、香氣の及ばざるに基するものとす。近年は人造香料を應用したる獨逸香粧品の貿易販路次第に擴張し來り、吾が香粧品輸出先きたる清國、印度地方に於ても亦大に勢力を得たるが爲、近年我が國よりの輸出高に增加を見ず、反て退歩の傾きなきに非らず、是香料の關係上より生じたる價格に於ける勝敗の結果とす。

往時は麝香、靈猫香等の如き香氣の一般に愛せられしも、現今は花香の愛用せらるゝが爲其使用高は年々減額し、代ふるに人造香料を以てせり、

明治四十一年に吾が國に輸入したる香油、香水化香石鹸等は、百二十萬にして香粧品に要する揮發油、麝香、香桂皮、龍腦、椰子油、豚脂「テレピン」油等の總額も亦百三十萬を下らず尚年々增量を見つゝあれば之が防止を望むには人造的香料の製造を盛んにし、之を應用して自國製品の發達を力むるにあるのみ。

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の溶液なれども、尚上等の香水に至りては「エッセンス」を基礎とし、之に人造香料を附加す、例之ば上等の「ヴアイオレット」香水は、菫菜「エッセンス」を根源となし、之に人工「スミレ」新「スミレ」「ヨノーン」等を加へたり、こは一般需用者が在來の習慣上より「エッセンス」製と云へば人造香料よりも佳香を有するものと思ひ、「エッセンス」製のものを選ぶにより製造者にありては、兩者を混合して天然製品と稱し、販賣する方利あるによる。されど其大部分は人造香料製品にして、賣手にありては商略上之を天然香料製品と稱するが故に、事實は上等のものも亦人造香料製品たり、是れ單に香水のみならず一般香粧品に對し然りとす。

近時獨逸に於て香水に換へて愛用せらるゝ「濃厚芳香液」と稱する者あり、「ヴアイオレット」「ヘリオトロップ」、「ヒヤチント」、「マイグロクヘン」薔薇、其他種々なる香氣ありて、其一小滴にて十數日間香を保つ、是人造香料のみより成り、其幽雅なる、香として完全したるものにして、天然香氣に勝るとも劣らず全く人造香料の聲價を揚げたり、今伯林市場に於て人造香料を應用せる香粧品にして、通例店舗に販賣せるもの左の如し。

石鹸、香水、化粧水、香袋、香皮（衣服又は下着に縫ひ込み又は手袋を製す）、帽子用釘、帽子飾、香錠、香煙、香塩、香嚥、室内香料、薫劑、齒磨粉、口中香水、口中香丸、口中香錠、口中香粉、練齒磨、齒牙用石鹸、齒牙用「クリヤム」、口中「コスメチック」（「ペルヒドロール」の製劑にして游離酸素の爲めに中を清淨にす）、姿毛劑、頭髮水、頭髮洗滌水、頭髮洗滌「パスタ」、「シヤンポニング」水、「シヤンポニング」粉、髮油、髮用「ポマード」、毛髮「クリヤム」「アリアンチン」、髮硬劑、髮敷生藥、縮毛ロシ、毛髮粉、染毛劑脫毛劑、漂白劑、消毒洗滌水、文身脫劑、脫銀劑（皮膚上に附着したる銀鹽の脫劑）、化粧醋、芳香溶劑、皮膚「クリヤム」、白粉、紙白粉、皺のばし劑、夏日斑劑、凍瘡藥、汗とり、皮膚の腫瘍治療藥、臭姿劑、「ラジールスタイン」、殺蟲劑、清爪藥、養爪藥染爪藥等なり。

吾が國の香粧品に對する人造香料

日本香粧品製造も、漸次多額に上り化粧石鹸の如

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し到底現時の事業に伴はず。

人造香料にありては、一般化學藥品製造と同じく單に化學的反應の結果のみなれば、花「ポマーデ」浸液を製出するが如き期間に制限なく、如何なる地を問はず多大の勞力時日を要せず、且常に其成分同一なるが故に、一度某會社の製品を用ひば單に名稱を指すのみにして、同一なる强度のものを得られ香粧品に應用するに當りても永久劃合を變ずるを要せず、且其容積も小なるが故に、輸送上に於ける利益も亦大に、如何なるものにも簡單に使用せらるゝが故、其全體の上より見たる利益や潤大にして、殊に化學工業の發達と共に、之が原料の價も漸次低下し來るにより、今後益々安價に得らるべし、從來香粧品は一種の贅澤品なりと目せられ居りしも、其身體攝生上に一日も缺くべからざる必要のものたるを認められたるの今日、之が需用を滿たすに產出に限りあり、而も高價の天然香料による事は不可能の事にして、自然人造香料に俟たさる可からず、尙一般公衆は香料に對しては、其天然產と人造なるとに不拘爽快を覺ゆる香たれば滿足するが故に、敢て之が識別に務むる要あらず、殊に人造花香の如きも全く天然品と識別し難きものを製出せらるゝなれば、其需用の如何は一つに經濟的關係に歸するものにして、今後の香料界必ずや人造香料の獨占する所なるべし、

人造香料の改良點と其應用品

人造香料が天然香料に比し製造及び應用上につき利益あるは前述の如く、又花香の如きも全く異なる事なき完全のものを製出し得らるゝに至りたれど、現今の製品中には、尙其一部に於て天然香の如き圓滑幽雅なる香氣の不足し、又揮散の速かなるものあり、此二つは尙研究を要する點とす、尤之につきては漸次改良せられつゝあるにより、日ならず滿足なる結果を一般の上に致すべし。

獨國に於ける普通の香水の如きは、全く人造香料

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收、浸出兩法を行はざるべからず、此方法の基く所は脂肪、又は脂肪油が香分を吸收するの性あるを利用し、花中の香分を一度、脂肪又は脂肪油に吸收せしめて所謂花香ポマーデ或は花香油を製出し、之に九十五乃至九十六「プロセント」の「アルコール」を加へて浸出し、香分を「アルコール」中に移行せしめ玆に生じたる香精「エッセンス」を更に低き溫度にて「アルコール」分を蒸溜し去り、初めて其香分を抽出し得らるゝものなり。

通例は「エッセンス」を重に香粧品に應用すれど、此「エッセンス」たるや「アルコール」を以て香脂を浸出するのみにても一週日を要し、且其際飛散による「アルコール」の損失を來し、又單に一回の浸出により て香分悉く、「アルコール」中に移行するものにあらずして、其一部尙脂肪中に殘留す、故に、第二回第三回の浸出を行はざるべからず、而して第一回の浸出によりて殘留したる香分量たるや、常に同一適度に殘留するは全く不可能の事にして期日を異にするにより多少の差あるや論なし。隨つて初浸液、第二、第三浸液共に製造毎に香分の强度を異にするが故、之を香粧品上に應用するに當りては同會社製のものを用ふると雖、製造年月の異なるに隨ひ其割合を變せざるべからず、尙此「エッセンス」中には少量の脂肪及び之に伴ふ脂肪酸を溶存するが故に、更に特別低き溫度を保たしめ脂肪及脂肪酸を除去するの勞を要すべし、之が方法の不完全なりし「エッセンス」及び之を應用したる香粧品は、不快なる脂肪臭を感じ或は感せざるも多分の佳香を障害するものなり、坊間販賣する香水の如きは、「ハンカチーフ」上に脂肪班點を現はし、冬期脂肪の凝出により店舖にて販賣するを得ざるに至れるもの あるは屢々見る所なり。是れ脂肪除去の不完全なりし「エッセンス」を應用したるに基因す、されば脂肪除去法も一の困難なる操作なり、又天然花油になしたるものも一定の溶解藥を加へ初めて香粧品に應用せらるゝなり、されば天然香料は製造應用上に、非常の煩雜と時日を要

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されば現今獨逸國に於て、使用せらるゝ人造香料の數甚多く、皆各製造會社特有の製造法によるが故に、同一香料に於ても名稱を異にし、一香氣にも強弱あり、又其名種類似して香氣全く異なるものあるが故に、取扱上及使用上常に其製造會社名を冠して區別す、例之ば「シムメル」製「イランダ」、「ハールマンライマー」製「チロリー」油と云ふが如し。但し「ハイチ會社」の如く自家の製品を明かならしむるが爲會社の略號を其名稱中に附加して他の會社と區別するもあり、「ローゼハイチ」(ハイチコンパニー製薔薇油の略)の如き是れなり。

人造香料の發達すべき理由

元來天然香料を製出するに當りては、其原料植物常に新鮮のものならざる可からず、又採集する時期によりて香分含量異なるが故に、含有量の多き短期間のみ製造し得らるゝに過ぎず、中には乾燥し又は數日を經過するも其香分を減少せざるが故、隨意の製造場に輸送して後香分を採取するを得るもの二三なきに非らざれど、多くは香分を失ふが故に、原植物培養の地に於て製出せらるゝのみにして、又其採集も一年一回稀に二回に過ぎず、更に之より香分を抽出するには、實に多大の勞力を費さゞるべからず、天然香料製造中壓搾法蒸餾法によりて得らるゝものは、比較的簡單に製出せらるれど、薔薇「スミレ」「アカチア」、「ヒヤシント」、「マイグロックヘン」等其他幽雅にして香粧品に最も愛用せらるゝ香を有する花卉類には、應用し得られず、是等の花香には吸

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人造香料中、「ワニリン」「クマリン」「ヘリオトロピン」等は、既に各國にて製出せらるれど、人造花香に至りては主として獨逸國の製品とす。獨逸が人造香料を輸出する主なる國は、米、英、佛にして次で埃、西、日、露、瑞等なり。其一九〇九年に於て之を應用したる香粧品の輸出總額は、二千四百四萬三千「マーク」にして、「ワニリン」「クマリン」「ヘリオトロピン」等の僅のみにても四百二十餘萬「マーク」に達す、此額は數年間のものと比較するときは毎年三割強の增輸出をなしつゝあり、斯く長足の增量は安價なる人造香粧を應用して、各國に於ける天然香料應用品を壓倒し、漸次商業上の勝利を得つゝあるを證せり。此影響として近時佛、瑞に於ても之に從事する會社續出し、屢々良好なる其製品、獨逸の市上に迄見ゆるに至れり、されど其製出額は遠く獨逸に及ばず。

製造會社

人造香料を製出する主なる會社及其所在地は左の如し。

一、ハールマン、ライマー會社（ホルツミンデン）
二、ハイチ會社（ライプチヒ）
三、シムメル會社（ミルチツツ）

以上の三會社は最も多量を製出し之れに次ぐを

四、アニリン會社香料部（伯林）
五、フランツ、フリツチエー會社（ハムブルヒ）
六、エー、ザクセン會社（ライプチヒ）
七、メールレンダー、マルグマン會社（ハンブルヒ）
八、ドタトルシユミツツ會社（ドユツセルドルフ）
九、デルヴエンダール、キユンタエル會社（ウエルダー）
十、アントン、デツペー、セオエチ會社（ハムブルヒ）

而して獨逸に於ける香粧品は主として、右會社の製品を應用すれども、其一部に於ては佛蘭西、瑞西製の人造香料をも應用す、之を供給する佛、瑞の會社は左の如し。

一、タイチフ會社（ゲンフ）
二、ドウレーア會社（巴里）
三、アンゲロ、フランセース會社（タマウワア）

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るにより其價廉ならず、隨つて之を應用したる香粧品も亦高價たるを免かれず、斯道に從事するもの、常に遺憾としたる所なりしも、獨逸に於ては此驚聲を聞くを得ざるなり。

獨逸南部に於ては少しく天然香料製造に從事するものあれども、佛蘭西、以太利の如く盛ならず、其他の地方は皆此化學的香料製造場のみ、人造香料は簡單に、速かに且常に濃厚にして、同一强度のものを製出し得られ、如何なる場合にも隨意に應用し得られ、香粧品製造上單一のものにしてよく彼の複雜なる天然香料に代ふるを得るが故に、此利に注目したる獨逸國香料製造場に於ては、人造香料及び之を應用したる香粧品製造は確實にして利益あり、今後益々發達する業務なりとし、總ての天然香料の成分を研究し、其主たる原質を抽出し、之れと同樣なる化學的香料を製出し、適宜に混合して希望する香を得る方法により益々其發達を務めつゝあり、而して一般化學藥品製造會社に於ても、亦其一部に於て人造香料製造に從事するに至れり。元來人造香料は多く其製法特許にして比較的高價なりしが、近時各會社種々なる製法の下に、類似の香を競ふて安價に製出するが爲め、其應用も頗に增加し之を使用せざる香粧品の數僅少となるに至れり、是れ單に製法簡單にして安價なるによるのみならず、一には應用するに當り直接に、或は丁度となすのみに依り足れるが故に非常なる時間の節約をなすを得るによれり。

獨逸に於ては、天然香料の原植物にして多量に產するもの數種ありと雖、香粧品に最必要なる花香の如きは、其產額僅少にして、到底之を安價の香粧品に迄應用し得られざる故、花香の人造製品は最深く研究せられたれば、其種類頗多し、次で樹木草卉樹脂等の香氣より、深森に入りし際覺ゆる爽快なる香、原野に於ける枯草の香、蘚苔の香氣も研究せられ、遂に天然植物に有せざるも嗅官に愉快を感するもの、所謂想像的香氣をも製出するに至り、總ての香は化學的に製出せらるゝを示せり。

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奈良のおはなし

第十一號

第一卷

香料の知識

香料の分類

香料は其の大部分を天然に産するものゝ中から採取するのであるが、其の中には動物から採取するものと植物から採取するものとがある。

動物から採取するものは、龍涎香、麝香、靈猫香、海狸香の四種であるが、龍涎香は抹香鯨の腸内に出來る病的産物であつて、其の産出量は極めて少く、從つて價格も非常に高いから、一般には麝香、靈猫香、海狸香の三種が用ひられる。

植物から採取するものは、其の種類が頗る多いが、其の中で最も重要なものは、花から採取するものと、葉から採取するものと、樹脂から採取するものとである。

花から採取するものは、薔薇、橙花、茉莉花、ヒヤシンス、スヰートピー、ライラック、ヘリオトロープ、ミモザ、ジヤスミン、ヴアイオレット、ネロリ、カーネーション、ゼラニウム、ローズマリー、ラベンダー、ミニヨネット、ヴアーベナ、ゲルダンフラワー、ヘリクリサム、ヘリクリサム、ヘリクリサム

ジヤパン、マガジーン
第十一號　第一卷

香料の狀況

獨逸に於ける人造

近化學的智識の發達するに隨ひ、種々なる人造香料の製出せられ、一般天然產香料の用途之が爲めに漸次壓迫せらるゝの傾向を來たせり。殊に獨逸に於ては其現象最甚だしく、香料製造場は殆んど皆人造香料製造場と云ふを得べく、其製出額年々著しく增加し、之れが應用品と共に盛んに海外に輸出するに至れり、今後益々發達すべきが故に遂には天然香料の市場より驅逐せらるゝに至るべし。從來人造香料は單に强力の香を有するのみにして、天然香料の幽雅なるに比すべくもあらずと思惟せられしも、今や「ハールマン、ウンド、ライマー」會社製、「マイグロックヘン」(キミカグ草油)「テー、ミユーレンターレル」會社製、「アルペンロース油」(薔薇油)、「シムメル」會社製「ヒヤチンチーン」等の人造花香は全く天然產のものと識別し難き程の佳香を製出し得るに至れり。

天然の花又は草木の香の雅なる、皆人の愛する所なれども、其植物の培養法複雜にして且夫れより香分を抽出する方法困難にして、且多大の勞力を要す

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明治四十四年四月二十九日發行
明治四十四年四月十八日印刷

東京市麹町區內幸町一丁目三番地
發行所　ジヤパン、マガジーン社

東京市麻布區笄町百七十五番地（電話新橋二一八七）
發行兼編輯人　山下彌七郎

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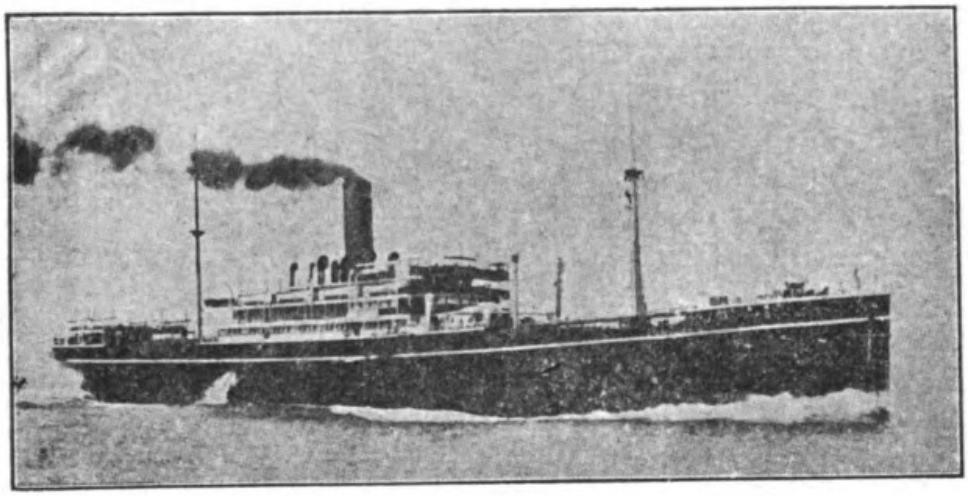

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第三種郵便物認可（毎月一回發行）

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THE JAPAN MAGAZINE

APRIL
1911

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A REPRESENTATIVE MONTHLY OF THINGS JAPANESE

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PROPRIETOR Seishin Hirayama | MANAGER Y. Bryan Yamashita | EDITOR Kathryn Rucker

Subscription:

In the Japanese Empire, per year in advance . . . . . *Yen* 5.00
In Foreign Countries, (post paid) per year in advance . . . *Yen* 6.00
Single Copy, 25 cts., 1/ . . . . . *Sen* .50

Foreign subscribers should remit in P.O. or express money orders to The Japan Magazine Co.
The Japanese *yen* is equivalent to fifty cents U.S. currency, or two shillings English currency
Published by The Japan Magazine Co., 3, Itchome, Uchisaiwaicho, Kojimachi, Tokyo.
London Agents, Keymer & Co., 3 Whitefriars St.

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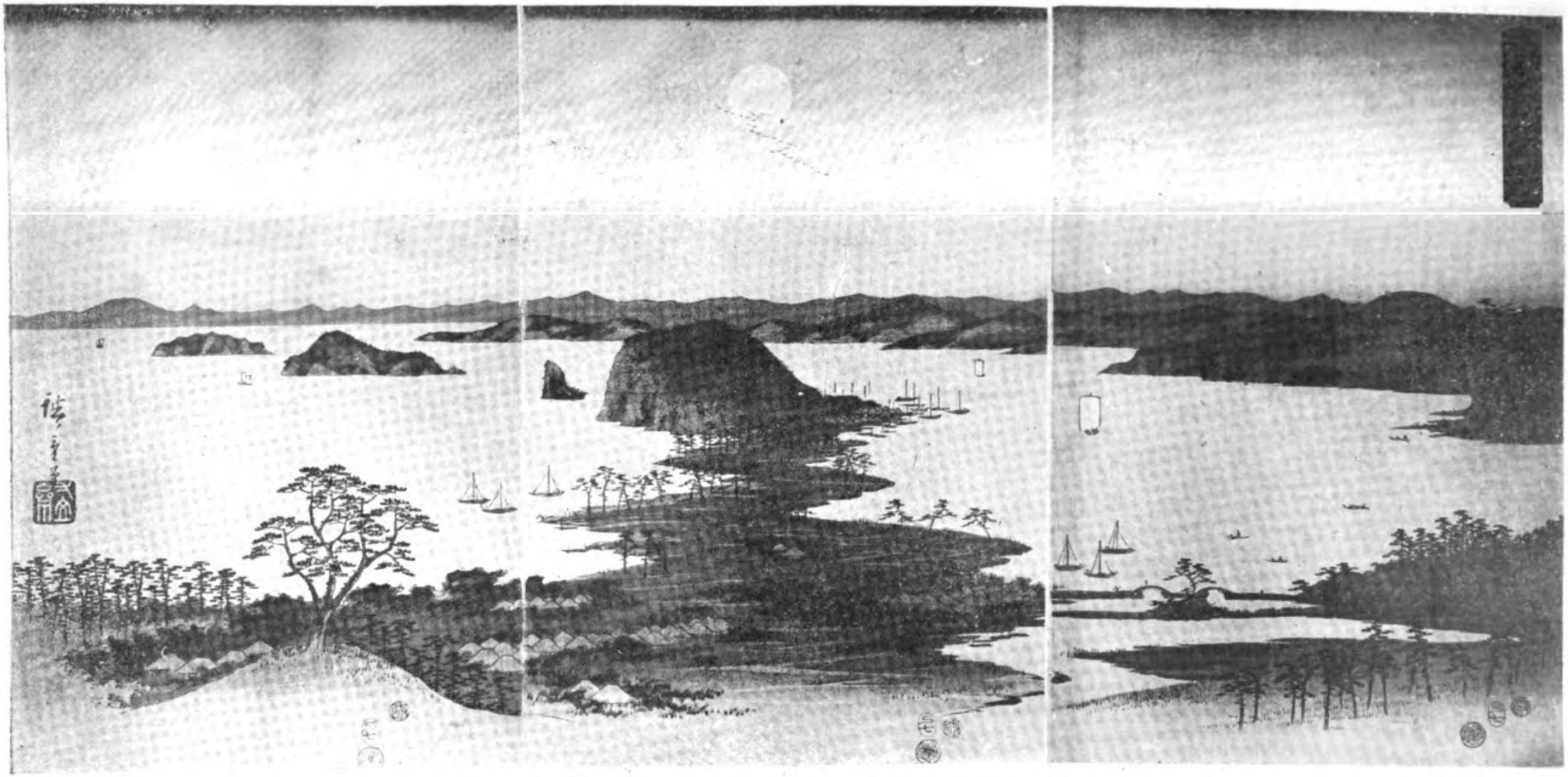

"MOONLIGHT AT KANAZAWA," BY HIROSHIGE II.

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THE JAPAN MAGAZINE

VOLUME ONE APRIL 1911 NUMBER TWELVE

THE IMPERIAL DIET

AT the time of the Meiji Restoration the Tokugawa Shogunate was overthrown, and the Mikado at Kyoto, who had for centuries been a sovereign in name only, was again vested with the real power of government, and Japan experienced a great social and political revolution. The re-established Imperial Government was gradually modelled after the most advanced systems of Europe.

In the course of years there arose a group of politicians who advocated the grant of popular voice in the government of the country, and a memorial was presented to the throne, and a movement set up among the people toward the realization of their object. These politicians eventually organized themselves into a party, the *Jiyuto*, or Liberal Party (1878), the leader and soul of which was Itagaki Taisuke, subsequently created a count.

The Government did not then regard the people as ready for a voice in its affairs and it was not until February 11, 1889, a day celebrated throughout the land as the anniversary of the accession of Emperor Jimmu, the first heaven-descended ruler, that the constitution which granted the common people the right to participate in the government was promulgated.

Japan may well be proud that this critical period of her history was passed through amidst peace and rejoicings, offering to the world a unique example, for even in those countries of the Occident which pride themselves upon their advanced civilization, such a political revolution as the grant of the right of legislation, has been accomplished only as a result of armed conflict between the throne and the people.

On the first of July, 1890, a general election for members of parliament was held throughout the country, a great event in national history, and several days later the three hundred members elected reported to the central Government.

On the twenty-ninth of November of the same year, His Majesty the Emperor paid his respects to the spirits of the Imperial ancestors at the Koreiden, sanctuary of the Imperial Palace, and reported to them concerning the opening of the Diet which was to take place on that day, and the presidents and vice-presidents and members of both Houses were allowed by special Imperial permission, to visit the Koreiden to pay

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THE IMPERIAL DIET

At the time of the Meiji Restoration the Tokugawa Shogunate was overthrown, and the Mikado at Kyoto, who had for centuries been a mere figurehead, was again vested with the real power of government, and by a single decree inaugurated a great social and political revolution. The re-established Imperial Government was gradually modelled after the most advanced systems of the day.

In the course of years there arose a group of politicians who advocated the establishment of popular voice in the government of the country, and a memorial was presented to the throne, and a movement was set up among the people toward the realization of their object. These political ideas eventually organized themselves into a party, the Jiyuto, or Liberty Party (1882), the leader and soul of which was Itagaki Taisuke, subsequently created a count.

The Government did not then regard the people as ready for a voice in its administration, and it was not until February 11, 1889, a day celebrated throughout the country as the anniversary of the accession of Jimmu, the first Japanese Emperor, that the people received from the throne the right to participate in the government which was promised earlier.

Japan may well be proud that this critical period of her history was passed through, and its issues and rejoicings, offering to the world a unique example, forever in those countries of the Occident which pride themselves upon their advance in civilization, such a political revolution as the grant of the right of legislation, has been accomplished only as a result of a violent conflict between the throne and the people.

On the first of July, 1890, a general election for members of parliament was held throughout the country, a great event in national history, and several days later the elected members reported to the central Government.

On the twenty-sixth of November of the same year, His Majesty the Emperor paid his respects to the spirits of the Imperial ancestors at the Koreiden, sanctuary of the Imperial Palace, and reported to them concerning the opening of the Diet which was to take place on that day, and the presidents and vice-presidents and members of both Houses were allowed to attend Imperial presence, to visit the Koreiden to

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respect to the Imperial ancestral spirits, after which His Majesty proceeded in full state to perform the ceremony of opening the first session of the Diet, in the House of Peers.

The Cabinet was presided over by Count (now Prince) Yamagata, the opposition Benches being filled by members of the Progressist Party (立憲改進党) led by Count Ōkuma, and the Liberals (立憲自由党) led by Count Itagaki; and their mutual opposition against the men in power at the time was most bitter and intense.

Among the prominent members of the 立憲改進党 were Count Ōkuma, Count Shigenobu Sekine, Viscount Tadasuke and the late Messrs. Ozaki Yukio, Inagaki Manjirō, Tsuneki, Nakamura and Hoshi Tōru; and a host of others on both sides.

Since then both Liberal parties experienced many vicissitudes, the latter was suppressed on numerous occasions, and during a time it only existed nominally, with its leaders in exile (Count Itagaki and Hoshi Tōru being among the number).

The last session was the twenty-seventh, and the two great political parties at present are the 政友会, or Association of Political Friends, which is in the form of a 立憲 party, and the 進歩党, or Progressist Party, which is composed of 立憲改進党 members, and the 国民協会, or Nationalists, drawing its forces from the former 大成会.

The Imperial Diet of Japan has a power assigned by the Constitution of the Empire, and is composed of the House of Peers (貴族院) and the House of Representatives (衆議院). The House of Peers is composed of members of the Imperial family, the aristocracy, and life members appointed by the Emperor in accordance with the regulations for the House of Peers. The House of Representatives is made up of members elected by the people in accordance with the provisions of the election laws.

Rank among Peers is created as follows: Members of Imperial family; princes, marquises; counts, viscounts and barons; those specially appointed by the Emperor for valuable service rendered the State or for distinguished learning; members, elected by vote, from the highest tax payers among aristocrats, industrialists and commercial men in each prefecture.

Members of the Imperial family who are of age have a right to a seat in the House of Peers for life; as have also members of the aristocracy of the ranks of prince and marquis, who have attained the age of twenty-five years; those of the rank of a count, viscount or baron of twenty-five years of age may be elected by a majority of members of the aristocracy of the same rank, for a term of seven years; a number of such persons not to exceed one fifth the number of peers of the aristocracy. Members appointed by the Emperor must be thirty years old and are made for life. The members from the three divisions (Imperial family, aristocracy, and those appointed by the Emperor) form one House, and their number cannot exceed that of members from the other two.

The president and vice-president of the House of Peers are appointed by the Emperor from among the members, to serve during the session of the Diet only. The first session of every Parliament is held in the Imperial Palace, but the succeeding sessions are held in the Diet Building.

Members of the House of Representatives are elected from districts over which governors of prefectures have superintendence, and the mayor of the city in which an election is held acts as chief of the electoral.

Universal suffrage has not yet been adopted, the qualifications of an elector being as follows: he must be a male subject of the Japanese Empire, who has attained the age of twenty-five, resided in the district in which he may vote for at least one year, and must have paid direct national tax to the amount of seven dollars and a half for the same length of time. Foreigners who have been naturalized are granted the same rights as those enjoyed by native subjects.

To become a candidate for election to the House of Representatives the following qualifications are necessary: he must be a male subject of at least thirty years old, paying a direct national tax exceeding seven dollars and a half.

Those ineligible either as electors or candidates are: Government officials in the Imperial Household Department, Auditing Bureau, Revenue or Police Departments; bankrupts who have not paid their liabilities; criminals under three years after the expiration of their term of imprisonment or date of pardon;

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respect to the Imperial ancestral spirits, after which His Majesty proceeded in full state to perform the ceremony of opening the first session of the Diet, in the House of Peers.

The Cabinet was presided over by Count (now Prince) Yamagata, the opposition benches being filled by members of the Progression Party (*Kaishinto*) led by Count Okuma, and the Liberals (*Jiyuto*) led by Count Itagaki; and their united opposition against the men in power at the time was most bitter and intense.

Among the prominent members of the *Kaishinto* were Ozaki Yukio, Inugai Ki, Shimada Saburo, Komuchi Taketomi and in the front ranks of the *Jiyuto* were Sugita Tenchi, Matsuda Masahisa and Hoshi Toru; and a host of others on both sides.

Since then both Houses have experienced many vicissitudes; the Diet was suspended on numerous occasions, and at one time a purely party government was formed, with the leaders Okuma and Itagaki.

The last session was the twenty-seventh, and the two great political parties at present are the *Seiyukai*, or Association of Political Friends, which includes the former *Jiyuto* members, and the *Kokuminto*, or Nationalists, drawing its forces from the former *Kaishinto*.

The Imperial Diet of Japan has its power assigned by the Constitution of the Empire, and is composed of the House of Peers (*Kizoku-in*) and the House of Representatives (*Shugi-in*). The House of Peers is composed of members of the Imperial family, the aristocracy, and life members appointed by the Emperor in accordance with the regulations for the House of Peers. The House of Representatives is made up of members elected by the people in accordance with the provision for the Election Law.

Rank among Peers is noted as follows: Members of Imperial family; princes, marquises; counts, viscounts and barons; those specially appointed by the Emperor for valuable service rendered the State or for distinguished learning; members, elected by vote, from the highest tax payers among agriculturists, industrialists and commercial men in each prefecture.

Members of the Imperial family who are of age have a right to a seat in the House of Peers for life, as have also members of the aristocracy of the ranks of prince and marquis, who have attained the age of twenty-five years; those of the rank of a count, viscount or baron of twenty-five years of age may be elected by a majority of members of the aristocracy of the same rank, for a term of seven years, the number of such peers not to exceed one fifth the number of peers of respective rank. Members appointed by the Emperor must be thirty years old and are made life members. The members from among highest tax payers must be thirty years of age and their term of service is seven years, and their number, together with specially appointed members, must not exceed the number of members from the aristocracy.

The president and vice-president of the House of Peers are appointed by the Emperor from among the members, to serve a term of seven years. The first president of the House of Peers was the late Prince Ito, and the first vice-president, Count Higashikuze.

Members of the House of Representatives are elected from districts over which governors of prefectures have superintendence, and the mayor of the city in which an election is held acts as chief of the election.

Universal suffrage has not yet been adopted, the qualifications of an elector being as follows: he must be a male subject of the Japanese Empire, who has attained the age of twenty-five, resided in the district in which he may vote for at least one year, and must have paid direct national tax to the amount of seven dollars and a half for the same length of time. Foreigners who have been naturalized are granted the same rights as those enjoyed by native subjects.

To become a candidate for election to the House of Representatives the following qualifications are necessary: he must be a Japanese male subject at least thirty years old, paying a direct national tax exceeding seven dollars and a half.

Those ineligible either as electors or candidates are: Government officials in the Imperial Household Department, Auditing Bureau, Revenue or Police Departments; bankrupts who have not paid their liabilities; criminals under three years after the expiration of their term of imprisonment or date of pardon;

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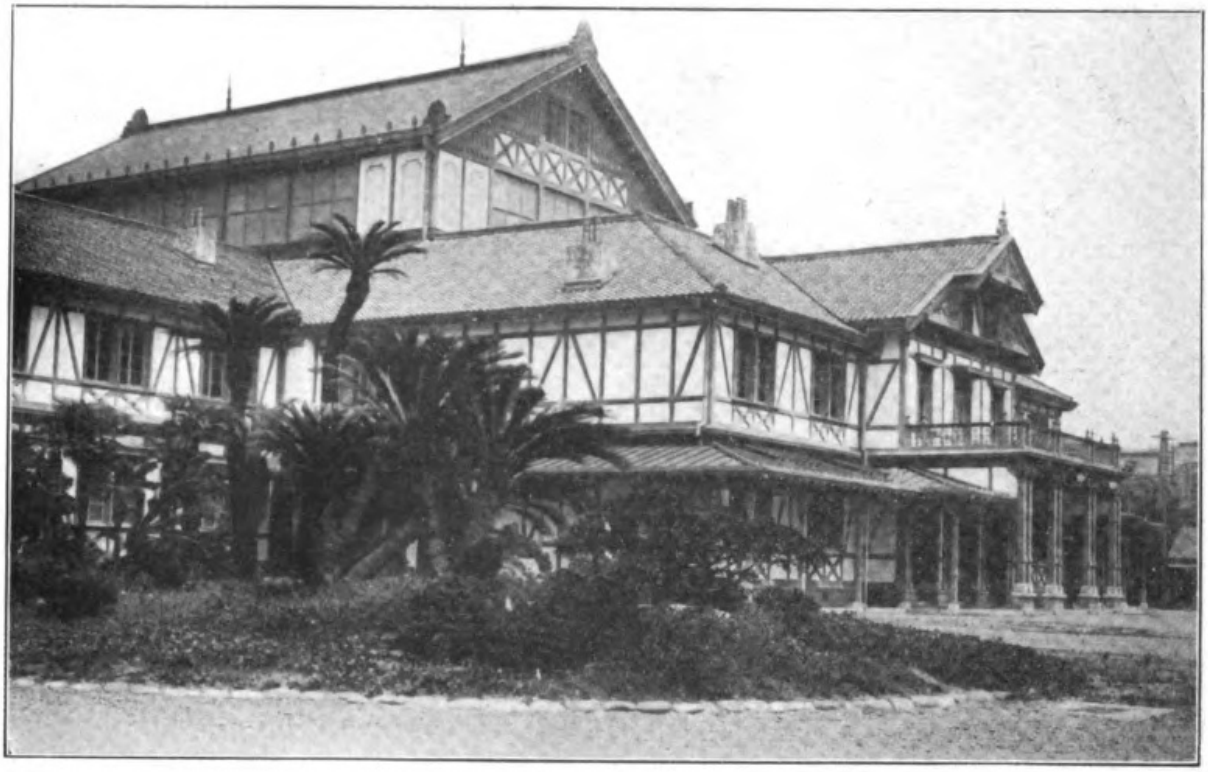

HOUSE OF PEERS

HOUSE OF REPRESENTATIVES

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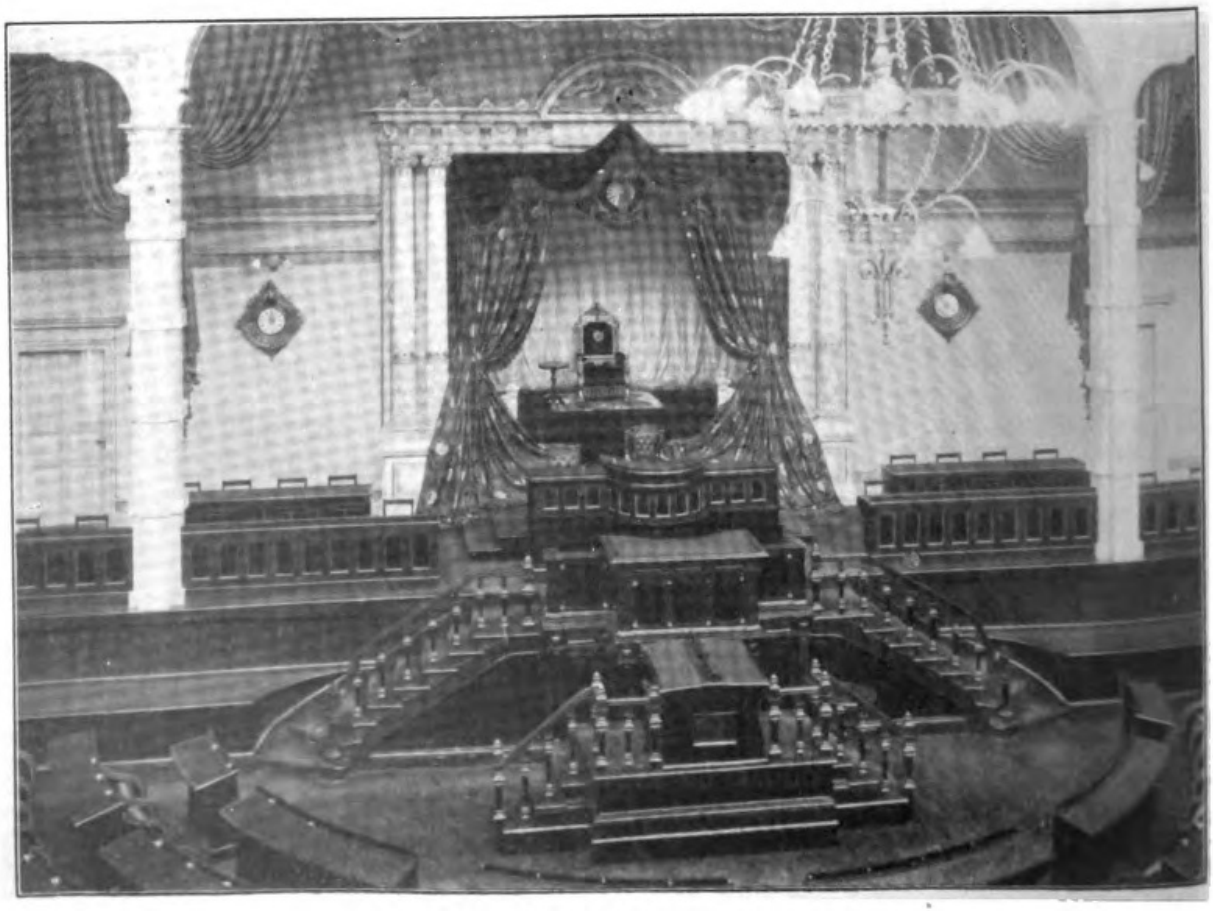
PRINCE TOKUGAWA
PRESIDENT HOUSE OF PEERS

HON. SUMITAKA HASEBA
PRESIDENT HOUSE OF REPRESENTATIVES



THRONE, INTERIOR HOUSE OF P. ERS

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and any who have been deprived of or suspended from their public rights.

A register of electors is taken in each electoral district annually on the first of April, by the headman of each village and town, and filed not later than the fifteenth of the same month. Ordinarily elections take place the first of July, those candidates receiving the greatest number of votes becoming members; in case of a tie, the senior candidate is given the preference, and should any two with an equal number of votes happen to be the same age, the decision is made by casting lots. The successful candidate's name is reported to the Minister of Interior by the governor of the prefecture.

The term of service in the House of Representatives is four years, and a member is eligible to re-election at the expiration of his term. The president and vice-president of the House of Representatives are chosen by the Emperor from among three candidates elected by the House; but it has become a precedent that the one receiving the greatest number of votes is chosen. At the first session of the Diet, the House of Representatives had for its president Nakashima Nobuyuki, and for vice-president, Tsuda Shindo.

The following extracts from the Constitution of Japan relating to the subject under consideration give direct information:

The Emperor is sacred and inviolable.

The Emperor exercises the legistative power with the consent of the Imperial Diet. The Emperor gives sanction to laws and orders them to be promulgated and executed. The Emperor convokes the Imperial Diet, opens, closes and prorogues it, and dissolves the House of Representatives. The Emperor, in consequence of an urgent necessity to maintain public safety or to avert public calamities issues, when the Imperial Diet is not sitting, Imperial Ordinances in the place of law. Such Imperial Ordinances are to be laid before the Imperial Diet at its next session and when the Diet does not approve the said ordinances, the Government shall declare them to be invalid for the future.

The Emperor determines the organization of the different branches of the administration, and the salaries of the civil and military officers, and appoints and dismisses the same.

The Emperor declares war, makes peace and concludes treaties. The Emperor orders amnesty, pardon, commutation of punishments, and rehabilitation.

The Imperial Diet shall consist of two Houses — a House of Peers and a House of Representatives. The House of Peers shall, in accordance with the ordinance concerning the House of Peers, be composed of the members of the Imperial Family, of the orders of nobility, and of those persons who have been nominated thereto by the Emperor.

The House of Representatives shall be composed of members elected by the people, according to the provisions of the law of election. No one can at one and the same time be a member of both Houses. Every law requires the consent of the Imperial Diet.

Both Houses shall vote upon projects of law submitted to them by the Government, and may respectively initiate projects of law. A Bill which has been rejected by either the one or the other of the two Houses shall not be again brought in during the same session.

Both Houses can make representations to the Government as to laws, or upon any other subject. When, however, such representations are not accepted, they cannot be made a second time during the same session.

The Imperial Diet shall be convoked every year. A session of the Imperial Diet shall last during three months. In case of necessity, the duration of a session may be prolonged by Imperial order. When extraordinary necessity arises, an extraordinary session may be convoked, in addition to the ordinary one. The duration of an extraordinary session shall be determined by Imperial order. The opening, closing, prolongation of session, and prorogation of the Imperial Diet shall be effected simultaneously for both Houses. In case the House of Representatives has been ordered to dissolve, the House of Peers shall at the same time be prorogued.

When the House of Representatives has been ordered to dissolve, members shall be caused by Imperial order to be newly elected, and the new House shall be convoked within five months from the day of dissolution.

No debate can be opened, and no vote can be taken in either House of the Imperial Diet, unless not less than one

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and any who have been deprived of or suspended from their public rights.

A register of electors is taken in each electoral district annually on the first of March, by the headmen of each village and town, and filed not later than the 31st day of the same month. Ordinarily elections take place the first of July, to a [illegible] receiving the greatest number of votes becoming members; in case of a tie, the senior candidate is given the preference, and should any two persons [illegible] an equal number of votes happen to be the same age, the decision is made by casting lots. The successful candidate's name is reported to the Minister of Interior by the governor of the prefecture.

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When the House of Representatives has been ordered to dissolve, members shall be caused by Imperial order to be newly elected, and the Diet shall be convoked [illegible] from the date of dissolution.

No deliberation can be held and no vote can be taken in either House of the Imperial Diet, unless not less than

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third of the whole number of members thereof be present. Votes shall be taken in both Houses by absolute majority. In the case of a tie vote, the president shall have the casting vote.

The deliberation of both Houses shall be held in public. The deliberation may, however, upon a demand of the Government or by resolution of the House, be held in secret sitting. Both Houses of the Imperial Diet may respectively present addresses to the Throne. Both Houses may receive petitions presented by subjects. Both Houses may enact, besides what is provided for in the present constitution and in the Law of the Houses, rules necessary for the management of their internal affairs.

No member of either House shall be held responsible, outside the respective House, for any opinion uttered or for any vote given in the House. When, however, a member himself has given publicity to his opinions by public speech, by documents in print or in writing, or by any other similar means, he shall in the matter be amenable to the general law. The members of both Houses shall during session, be free from arrest, unless with the consent of the House, except in cases of flagrant delicto or of offences connected with a state of internal commotion or with a foreign trouble.

The Ministers of State and the delegates of the Government may at any time take seats and speak in either House.

An Imperial proclamation for the convocation of the Imperial Diet fixing the date of its assembling, shall be issued at least forty days before-hand. The members shall assemble in their respective Houses upon the day specified in the Imperial proclamation of convocation. Upon the organization of both Houses, the day for the opening of the Imperial Diet shall be fixed by Imperial order, and the ceremony of opening shall be celebrated by the assembling of the members of both Houses in the House of Peers. The closing of the Diet shall be ordered in a joint meeting of both Houses, in accordance with Imperial order.

The present Imperial Parliament Buildings are but temporary structures to serve until more adequate and imposing ones now in for contemplation by the Government shall be built. They are situated in Uchisaiwaicho, Kojimachi, Tokyo, and are appointed in Western style. The only difference in the arrangement of the two Houses is the Imperial Throne in the House of Peers.

Prince Tokugawa was recently re-appointed president of the House of Peers, among the most active members of which may be mentioned Barons Kuroda, Goto, Iwamoto and Hijikata, and Viscounts Sakai and Soga. Mr. Hoshi is president of the House of Representatives, while the most prominent members are Inugai Ki, Ozaki Yukuo, Kono Hironaka, Count Okuma Shigenobu, Count Itagaki Taisuke, Mr. Kataoka Kenkichi, Mr. Shimada Saburo, and Mr. Ono Azusa; and Mitsuda Masahisa, Senior Official, Hara Kei, and Hatoyama Kazuo, of the Seiyukwai.

Members of the House of Representatives are distinguished by numbers indicated upon their desks, and they obtain permission to speak by calling out this number, sometimes accentuating it by rapping upon the desk, so that a lively din is often kept up. Speeches are made from a rostrum and politeness and good order usually prevail, though animated scenes frequently occur and at times physicality has been laid aside, and language and behavior have been unbecoming. The debates have been recorded from the beginning of the Diet by means of a stenographic system adopted in the Japanese syllabary.

Admission to sessions may be had both by natives and foreigners, through the courtesy of the presidents or members, and a balcony provides ample accommodation for visitors.

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HIROSHIGE

By RENE T. DE QUELIN

HIROSHIGE was one of the greatest artists of the color print school, known as the *Ukiyoye Ryu*, which drew its disciples entirely from the artisan class, and who worked strictly in the old Japanese methods, using the old native colors before the introduction of crude, violent aniline dyes.

He was born in 1706, during the reign of the Mikado Kokadzu. Nothing absolutely reliable is known of his parentage further than that he sprung from the artisan class. At the age of ten he displayed unusual ability as an artist; he devoted his time to the copying of masters in color prints, and aspired, at the age of fifteen, to enter the studio of the then great artist, Toyokuni I. who, unfortunately for the lad, could not take him, as he was already overcrowded with pupils.

Through the kindly interest of the proprietor of a book and print shop who interceded for him, he gained admission to the studio of Toyohiro. Hiroshige made the most of his opportunity, and soon won the admiration of his master with whom he worked with perfect understanding and harmony until that artist's death, and at that crucial time began life on his own account, at once adopting the theatrical style, which was then at the height of its popularity, but after much work, may failures and consequent disappointments abandoned it, and removed to Kyoto, where he took up the art of landscape painting.

There he worked out and made a beautiful set of views of the Mikado's old capital, which attracted so much attention and became so popular as to make him at once famous.

Feeling at last assured of his forte and line of work, and with a very definite idea formulated as to his future activity, he decided to return to his native city, Yedo, where he began assidously to fulfill his plan.

As his nature was such that he enjoyed the humorous side of things, he often indulged in caricature, but never at any time gave himself to portraying actors and women, as did his contemporaries. He ranked with the stars of his time, such as Utamaro, Toyokuni, Harunobu and Hokusai, he gained the highest reputation for his wonderful, poetic renderings of late sunset and twilight, that time when all the world seems hushed into a mystic silence.

There was, perhaps, no color print artist who showed the fine mastery he did for landscape composition, the beautiful harmony, the superb relation and affinity each part has for the other; the result of very keen perception and perfect judgment as to the unity of the whole, and an unusual talent for construction as expressed in picture building.

In drawing and form we find an extraordinary grasp of all that appeals to the human heart in nature, depicted in its grandest simplicity, by the elimination of all possible unnecessary detail. No man of his time seemed so well to understand the value of omitting superfluous detail.

Though it is generally more difficult to detect bad drawing in trees and their thousand and one shapes, which may also be said of mountains, lakes and shores, still, we instantly recognize the

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HIROSHIGE was one of the greatest artists of the color print school, known as the *Ukiyo-e*, which during its decline entirely from the artisan class, and who worked strictly in the old Japanese methods, using the old native colors before the introduction of cruel, virulent aniline dyes.

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Though it is generally more difficult to detect bad drawing in trees and flowers than in the human body, which may also be said of the animals, Hiroshige always, still, was perfectly conscious the

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like more when the vigor and life of the society have not been well portrayed.

In his figure-work he was very careful with his characters, individual expression and composition, and there was much subtle refined emotion in pictures being without this latter, even by people duly rendered.

In color and in poetry he excelled, and was one of the few who worked in natural harmonies of most delicate proportion of tones on closely related scales that were so nearly the same as to especially the nuance of difference and revealing the need for this in their use, and owing to the increasing scarcity of certain fibers, preserved his own collection for a grand Sawa de Zaren, he died without having accomplished that aim.

There is much interesting reading as to the differences between natural and artificial colors, it being generally thought that the former never fade; but it is incorrect, for none are permanent, their difference in this respect being that the old natural colors fade with events, whilst the artificial ones do not. But the grandiosity of the latter leaves room for selection, as there is a tendency of exquisitely soft to co-produced by chemical colors, as well as the violent hues, and it only wants knowledge of them to choose those equally as permanent and harmonious as the natural dyes.

Hiroshige's group of color was marvelous, his recognition and perfect understanding of a picture and key for the melody, and the exquisite rhythm with which he carried it through, proclaimed him a master colorist; the power of his nuances and tonal qualities are unsurpassed.

His vision and penetration for the expression of racial peculiarities in the different grades of atmosphere in unison with the diminution of groups and objects, showed his knowledge and ability in this difficult problem.

In his work mirrors his inner self, and if we study the color prints by Hiroshige we find a poetic record; we see I sound, I see, I feel a response of the voice with its feeling and feeling, sometimes swelling into music that rejoices in the tender sentiment of twilight, the soft glow of the moon, the gentle beauty of the mists, the sweet silence of approaching night, the twinkling of the stars, the evening breeze.

He wielded the poet's brush as well as the painter's, and attained some distinction in poetry. In a poem written shortly before his death he said, "I leave my land in Yedo, for I go to the West, to a country of other landscapes."

He died 1858 and lies buried in the precincts of Togakan temple, Asakusa, Tokyo. He was practically the last of the great color print artists, for the change had already taken place in the government of the country that seriously affected the progress of art, may even caused it to fall into decadence.

This portrayals of scenes along the To'aido, the Saw Mokkei and pictures of old Yedo and its environs embrace many masterpieces, descriptive, as well as illustrations, of some of which will assist one to a better understanding of his work. "Nishiura in the Morning Fog" is a very forceful picture, in which skilful draughtsman ship, knowledge and value of perspective, and discrimination between principal and subordinate parts and their values to each other all played their part.

Art is made subject to the central group, where seemingly inconsistent differences of attire for a cold, raw, misty morning such as is experienced in Japan, appeal to our credulity; yet it is quite true to life, even to-day, and just such scenes may be witnessed anywhere in the rural districts, the same costumes, the

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false note when the vigor and life of this specialty have not been well portrayed.

In his figure work he was very careful with his drawing, individual expression and composition, and there was much subtle refined humor, no picture being without this interest, usually profusely rendered.

In color and harmony he excelled and was one of the last who worked in natural native pigments after the importation of European chemical colors that were so gaudy, the master fully appreciating the vast difference and revering the old for their true beauty, and owing to the increasing difficulty of obtaining them, preserved his own collection for a grand *tour de force*, but died without having accomplished that aim.

There is much misunderstanding as to the differences between natural and artificial colors, it being generally thought that the former never fade; but this is incorrect, for none are permanent, their difference in this respect being that the old natural colors fade with evenness, whilst the artificial ones do not. But the gaudiness of the latter is owing only to selection, as there are thousands of exquisitely soft tones produced by chemical colors, as well as the violent hues, and it only wants knowledge of them to choose those equally as permanent and harmonious as the natural dyes.

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"RAIN AT SHONO," BY HIROSHIGE I.

"SNOW AT KAMBARA," BY HIROSHIGE I.

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"MISHIMA IN THE MORNING FOG," BY HIROSHIGE I.

"KISO MOUNTAINS IN WINTER," BY HIROSHIGE I.

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same manners and methods.

The happy indifference of the coolies, scantily clad, bearing the *kago* on a pole, keeping step with a peculiar swing, and measuring the gait with sticks in hand, is a familiar sight. They pay little attention to the weather.

He with bundles carried on each end of a pole, is sheltered beneath his *kasa*, or umbrella hat; the occupant of the *kago* is tucked snugly in and so is indifferent to the morning fog; and the individual perched between packs on the pony, though not so fortunate, is well cloaked and hidden. There is much subtle humor in the group.

The great charm and strength of the picture is in its wonderful breadth, with pure, flat, even tones, and no attempt at shading to give the modelling of objects; that is secured by a few well chosen and direct lines; in color it is simplicity itself.

"Rain at Shono" well expresses a rain storm and types of travellers who are so exposed to a merciless down-pour in Japan. The same humorous inconsistency of apparel is shown. The coolie carrying the rear end of the *kago*, is bare of clothing except for a waist cloth, *kasa* hat and *waraji* (rice straw sandals), his fellow retaining his tunic; while the wayfarer in front is provided with a native rain coat made of straw, and a *kasa* as well, but seems much perturbed at the sudden attack of the elements. Of the two going in the opposite direction, one is better prepared, having a *karakasa*, or oiled paper umbrella; and the other, though protected by a straw coat and *kasa* is running for shelter. The movement of the bamboos, which bend so willingly to the wind, and the indicated rain, render the action of the elements in a very realistic way, which throws the spectator into a full and vigorous feeling of the storm.

Hiroshige is well known for his fine renderings of snow scenes. "Kiso Mountains in Winter" is a bit of mountainous landscape truly characteristic of Japan; the pointed, peaky prominences are not the least exaggerated, and the river and its stones and miniature islands bearing quaint little trees, apparently growing out of rock, are also peculiarly Japanese. The rendition of snow is most effective, and cleverly obtained by a few delicate washes.

Another snow scene of excellent execution, is a view of the village of Kambara, on the Tokaido. The place seems asleep under its white coverlet; only three figures and their lonely footprints give signs of any life. The whole picture stands out boldly from a dark background forming the horizon, and dotted with falling snowflakes.

Whilst this master was exceptionally fond of winter's white mantle and of tender, dreamy moonlight, it must not be supposed that he was not equally strong in the dark effects of cloudy night, for in his "White-bait Fishing in Tsukuda" we find great strength and power in portraying night, as also in "Karuizawa After Sunset," a colorful picture of splendid simplicity, and "Azuma-no-mori in the Rain," an effective piece whose darkness is relieved by a light *torii* and white banners hung along the approach to a Shinto temple nestling in a clump of trees. A preponderance of brownish black is offset by two lakes in blue, and the merest suggestion of yellow in the flags, straw rain coats and *kasa* of two travellers, which shows the artist's remarkable understanding and powers of relief by contrasts.

But Hiroshige was at his best in a more poetic vein, in a moonlit atmosphere; and one of the most charming of such portrayals by him is called "Drawing Salt-water by Moonlight," it is exquisitely rendered, and shows his con-

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...me manners and methods.

The happy indifference of the coolies, scantily clad, bearing the kago on a pole, keeping step with a peculiar swing, and measuring the gait with sticks in hand, is a familiar sight. They pay little attention to the weather.

The wash-handler carried on each end of a pole, is sheltered beneath his straw ... mat; the occupant of the kago is treated similarly in and so is indifferent to the morning fog, ... of the individual crowded between pairs on the ferry, may or may not ... for route, is well closed and hidden. ... is given to the interior of the group.

The great charm and strength of the picture is in its wonderful breadth, with ... flat, even tones, and no attempt at ... ling to give the modelling of objects that is secured by a few well chosen and ... lines; in color it is simplicity itself.

"Ejiri in Sloro" well expresses a rainy scene and types of travelers who are so exposed to a merciless downpour in Japan. The same humorous inconsistency of apparel is shown. The coolie carrying the rear end of the kago, is aware of clothing except for a waist cloth, ... but and straw (rice straw sandals), ... fellow ... raining his limit; while the ... lancer in front is provided with a ... protective coat made of straw, and a ... as well, but seems much perturbed ... the sudden attack of the elements. Of ... two going in the opposite direction, ... is protected by having a kamakura, ... oiled paper umbrella; and the other, ... is protected by a straw coat and ... for shelter. The mere ... of the sunbeam, which beats so ... directly to the mind, and the indicated ... ity, render the action of the elements in ... very realistic way, which throws the ... to a full and vigorous feeling ... the scene.

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animate mastery in broad, simple masses, offset by a sudden flare of bright lights in the low line indicating the ripples of the water on the beach, and the full moon. The picture is composed of cloudless sky, ocean, sandy beach, suggestion of an island, one pine tree and the top of another, and a foreground of water. For the study of broad, graduated masses and the combination of delicacy, it is a gem, and one to be recommended to every art student.

Another excellent study in simplicity is his "Pine-Island," a nice view; a sunlight line indicates the horizon; in the foreground is a mat of tall grass, behind which rises the square sail of a boat which is hidden; just beyond is a second mass of tall grass, with a few very small pine trees in the distance, occurring along the land on line; in a small boat stands a man dredging in his net. Not a cloud in the sky, nor a ripple on the watery line, plain, graded tone of blue, green, black and yellow, the grain of the wood block furnishing vibration, the gradation being left to the judgment of the printer.

The coin like the score of Hiroshige's work, enough drawing to properly indicate the subject, done with a sure eye and vigorous hand, the outcome of years of study and practice, with all possible elimination of detail; no modelling, but perfect, graded, flat tones of color for the rendering of perspective. Such was the work of Hiroshige I. who perfected the art of landscape in color printing.

Hiroshige I. had two adopted sons who were pupils that followed him very closely, and became known as Hiroshige II. and III., and though they had neither the power nor ability of the master, they evidently executed much work from his sketches and produced a number of landscapes whose true authorship it is difficult for one not familiar with the characters of the several signatures to decide, as the signatures are quite similar. Hiroshige II. became involved in some difficulty after the death of his master and had to remove from Tokyo (later forsaking art altogether so far as known), whereupon Hiroshige III. signed his work Hiroshige II. during which time he executed considerable meritorious work, much of which is attributed to the more original sketches by his deceased master, the "Hundred Views of Yedo" and "Thirty-six Views of Fuji" being so designed.

An example of his work is shown in "Moonlight at Kanazawa" (frontispiece). He usually worked on upright panels, whilst the master invariably worked upon horizontal ones. It will readily be noticed that there is less breadth and force, owing to an attempt at modelling, and far less suggestive movement. At the same time it is well composed and drawn, interesting, and with a charm its own. Whilst this artist emulated the master most closely, Hiroshige I. stands incomparably the master.

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Another excellent study in simplicity is his "Tone-Gawa," a river view; a straight line indicates the horizon; in the foreground is a mass of tall grass, behind which rises the square sail of a boat which is hidden; just beyond is a second mass of tall grass, with a few very small pine trees in the distance, scattering along the horizon line; in a small boat stands a man drawing in his net. Not a cloud in the sky nor a ripple on the water; just plain graded tones of blue, green, black and yellow, the grain of the wood block furnishing vibration, the gradation being left to the judgment of the printer.

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BUSHIDO OF SATSUMA

By K. S. KOMORI

EX-COMMISSIONER OF THE DEPARTMENT OF EDUCATION

(TRANSLATION)

IV

TOYOTOMI HIDEYOSHI, or *Taikosama* as he is commonly known, was one of the greatest warriors and statesmen that Japan has ever produced. Born of humblest parents, he rose to power by dint of his military genius. It was in 1587 that he brought his supreme power to bear upon Satsuma, which had not acknowledged allegiance to him or yielded to his authority.

Hideyoshi's enormous forces, numbering two hundred fifty thousand men, had subjugated the western provinces of Japan, and now pressed upon the boundaries of Satsuma, which it threatened with annihilation. The forces of Prince Shimadzu encountered the foe under Hideyoshi's younger brother, Hidenaga, whose overwhelming army made the odds ten to one against the brave Satsuma men, who fought with desperate valor and at one time forced the enemy to retreat; but numbers told in the long run.

In the meantime Hideyoshi himself swept with lightning rapidity, from the borders of Higo to the west of Satsuma and encamped with his forces near the castle town of Sendai. The general in command of the castle, Katsura Tadaaki, defended it bravely; but Prince Yoshihisa recognized the extremity of the situation, and desiring to save his clan from utter destruction, he shaved his head and became a monk, repaired to the camp of Hideyoshi and sued for peace, the last of three recognized courses open to warring chieftains; the other two being, first, to fight to the end; second, to commit suicide. In the event of Hideyoshi's not acceding to his request, Yoshihisa had determined to raze his castle and sacrifice his men in a firm, if hopeless struggle.

Hideyoshi was, however, quite magnanimous in his attitude; he not only granted peace to the Satsuma leader, but presented him with a pair of swords which he wore at the time, and feasted, him with eatables and *sake*.

At the same time Yoshihisa's three brothers, Yoshihiro, Toshihisa and Iyehisa, were active in their respective domains devising ways and means to attack Hideyoshi. When they were informed of the peace concluded between their brother and Hideyoshi, two of them obeyed the orders to disarm, but Toshihisa was still refractory and refused to submit. He had previously warned Yoshihisa of the disadvantage of fighting against Hideyoshi, but when he learned of Yoshihisa's submission to the generalissimo, he was sore at heart and his former reasonings went unheeded, and being a brilliant military genius he decided an attack, and sent a letter to his brother to continue the fight, which he declined to do; but Toshihisa sent some of his staunchest adherents to station themselves in ambush in the mountain recesses along the path of Hideyoshi's return.

This, however, had been anticipated, and instead of being in the palanquin carried for him, Hideyoshi marched with

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BUSHIDO OR SATSUMA

BY [illegible] COMODA

[illegible]

(PRESIDENT)

IV

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This, however, had been anticipated, and fearful of being in the palanquin carried for him, Hideyoshi mounted a

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his rank and title, and so the arrows intended to dispatch him, only wounded him in order that the treachery and mortal intent of the murderer under the Yoshijiye to execute his public brother, but he was prevailed upon to grant him life.

But when the invasion of Korea was set on foot by Hideyoshi, Yoshijiye was unable to follow, being confined to his bed, seriously ill. It was reported to Hideyoshi that this was but a ruse and that Yoshijiye had sinister motives in remaining behind, upon which the Taiko sent a letter ordering command for his immediate execution, in default of which he would invade and wipe out the principality.

Yoshijiye was not prepared to sacrifice the 6 armies despatched from his ancestors, and though he regretted the end fate of his brother, the inevitable had arrived.

Yoshijiye's retainers desired him to flee and save himself, but he refused to listen to their entreaties, and together with several of his staunchest followers, bravely met his death, just previous to which he composed a poem which runs:

If any ask where dwell Sekiya's spirit,
Tell him that it has flown among the
snowy clouds.

His two brothers visited the scene of his death deeply lamenting his unhappy and untimely end, and composed verses in his memory and prayed to his departed spirit. A small shrine was erected by the people of the vicinity, and on the days of sacred festivals it is crowded with visitors from all parts of the province. It is situated near the city of Kagoshima, in a place noted for its beautiful scenery, the name of the temple being Sengakuji.

Contemporary with Yoshijiye was Tadamoto, regarded as a model samurai, his life being a true and perfect expression of the ethics of Bushido. His feelings regarding Hideyoshi's invasion of that land, were in unison with Yoshijiye's, and he also made preparations for an attack, filled with remorse that Satsuma should yield, with none to save the honor of her samurai, and he even hoped for a recess in the 6 of 6 hours, arguing that the long journey must have reduced the power of the invading army; he was determined to fight to the last.

He was in the service of Ieshige, who had agreed to the peace already concluded by Prince Shimadzu, and his master sent one of his retainers to urge him to be more conciliatory, explaining that Yoshijiye had sent his daughter as a hostage. Although unwillingly, Tadamoto desisted from his plans against Hideyoshi, and later was on his way to be received in audience by him.

Tadamoto was a man of strong personality and physical attractions, very manly in appearance, the possessor of a long, heavy beard. Hideyoshi became much interested in his, would be advocate, and presented him with a very long sword and regaled him with wine and refreshment, and the famous Hosokawa Yusai, also known for his personal talent, was so filled with admiration for Tadamoto's splendid physique and the manner in which he quelled huge cups of sake, that he composed verses thereon, to which Tadamoto, of course, replied in kind.

When asked by Hideyoshi whether he would still dare to resist him, his immediate answer was that if the Prince of Satsuma should at any time decide to oppose Hideyoshi, he would at once attack.

This even pleased Hideyoshi, and he congratulated the Prince on commanding such a gallant warrior, in whom were

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his rank and file, and so the arrows intended to dispatch him, only aroused his anger at the treachery and resulted in an immediate order to Yoshihisa to execute his guilty brother, but he was prevailed upon to grant him life.

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Yoshihisa was not prepared to sacrifice the domains bequeathed from his ancestors, and though he regretted the sad fate of his brother, the inevitable had arrived.

Toshihisa's retainers desired him to flee and save himself, but he refused to listen to their entreaties, and together with several of his staunchest followers, bravely met his death, just previous to which he composed a poem which runs:

> If any ask where dwell Seisa's* spirit,
> Tell him that it has flown among the snowy clouds.

His two brothers visited the scene of his death deeply lamenting his unhappy and untimely end, and composed verses in his memory and prayed to his departed spirit. A small shrine was erected by the people of the vicinity, and on the days of sacred festivals it is crowded with visitors from all parts of the province. It is situated near the city of Kagoshima, in a place noted for its beautiful scenery, the name of the temple being Sengakuji.

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*Seisa was Toshihisa's nom de plume.

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combined the bravery of a *samurai* and the grace of a poet.

Under Nisshin, Tadamoto had received his baptism of fire and had served the Shimadzu family loyally and with no trace of selfish ambition for more than sixty years, having been under four other members of that clan. In the field he had been the most gallant of warriors, in the council he had rendered rare services, entrusted with every State secret. He is said to have declined the grant of extensive domains from his master at the suggestion of Hideyoshi, on the ground that it would reduce the income of his Prince. His superb fidelity, his discernment as a statesman, his literary attainments are all greatly admired. He is said to have spent many evening hours of his camp life reading Japanese classic poems by the light of the *hinawa* (rope match for a match lock). He passed away at the advanced age of eighty-five.

After the invasion of Satsuma by Hideyoshi, the domains of the Shimadzu family remained intact. Yoshihisa, in the following year, repaired to Kyoto to seek an audience with the *Taiko* who received him royally and entertained him lavishly, bestowing upon him many costly presents. Moreover, he obtained for him Imperial sanction for advancing his rank. It was doubtless sincere appreciation of these favors that afterward animated the hearts of Satsuma soldiers to fight so valiantly during the invasion of Korea, as well as at the battle of Sekigahara, when the fortunes of Toyotomi hung on that single battle.

The heart of a *samurai* is full of muses; even on the verge of death he shows no signs of consternation, and there are instances in ancient Japanese history, of famous generals, who were deeply engrossed in composing stanzas on the eve of decisive battle. The spirit of valor and bravery seems to have been harmonized with love for the beautiful and elegant in the *samurai* of Satsuma.

When Yoshihisa was about to depart for his native province, leaving his daughter, a princess of tender years, as a hostage at the court of Hideyoshi, he was filled with sorrow at the parting and expressed his feelings thus:

> How pitiful to part asunder child
> And father whose two lives should e'er unite.

On hearing of it, Hideyoshi gave orders that the young princess should return to Satsuma with her father, for which the latter was exceedingly grateful.

Yoshihisa was very fond of learning and engaged the priest Bunshi, a disciple of Keian, as his preceptor; the Prince's lofty ideals may be judged from numerous poems which he wrote. His just and merciful government of his people caused him to be held in highest veneration, and he was regarded with such love by his followers, that fifteen of them were constrained to commit suicide in order to serve him in another world.*

Yoshihiro, who succeeded Yoshihisa, as the seventeenth Prince of Shimadzu, proved a brave general and a magnanimous one, and during his time the invasion of Korea under Hideyoshi took place. Upon the *Taiko's* determination to attack the Ming dynasty, he asked Korea to act as guide, which being refused, he decided to attack Korea first.

In 1592 Yoshihiro and his son, Hisayasu, joined Hideyoshi's invading army at Nagoya, with a force of ten thousand. Tadamoto referred to above, was by this

*The custom of *junshi*, or death by his own hand of the retainer of a *daimyo* or other person of high rank at their demise, had its origin in the belief of the immortality of the soul and its ability to serve the same master in another world, and *junshi* was considered highly honorable; but, though commended in spirit, the practise was condemned and abolished in a later age as cruel and barbarous. At the time of the death of Nisshin such a large number volunteered for *junshi*, a strict injunction was issued against it.

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Under Nariakira, Iwakura to had received his baptism of fire and had served the Shimadzu family loyally and with no trace of selfish ambition for more than sixty years, having been under four other members of that clan. In the field he had been the most gallant of warriors, in the council he had rendered rare service, entrusted with every State secret. He is said to have declined the grant of extensive domains from his master at the suggestion of Hideyoshi, on the ground that it would reduce the income of his prince. His superb fidelity, his discernment as a statesman, his literary attainments are all greatly admired. He is said to have spent many evening hours of his early life reading Japanese classic poems by the light of the *kiwara* (type used it for a match box). He passed away at the advanced age of eighty-five.

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The boast of a samurai is full of [illegible] even on the verge of death he [illegible] of courage and devotion, and [illegible] in Japan a history of [illegible] generals, who were [illegible] compeers of [illegible] Yoshihisa [illegible] of [illegible] seems to [illegible] heart

---

[illegible] of Nariakira's death by his own [illegible] of a dagger, other persons [illegible] by command of the [illegible] the [illegible] the [illegible]

time so advanced in years he was to this to join the ranks, and sent a poem expressing his regret to Yoshihito as follows:

My spirit ardent, though I must confess
The days are gone when strength supported valor,
In endeavors to avenge the death removes
To such a father had a brother you can have.

To which the latter responded:

How great and deep your feelings I can guess,
For it goes forth with every sigh.*

Arrived in Korea, the Japanese generals met with great success; among them Yoshihito himself proceeding by leaps of several times hundred with stories of praise from Hideyoshi, who rewarded him for his military exploits. There was also a very gloomy side, however, for Sukenari was hardly able to provide for the men at the front; but the united spirit which had been nurtured for centuries bore the crucial test. For months the location, as well as the men, had but a single bowl of rice apiece a day, and endured the bitter Korean winter wearing only thin cotton garments, but it robbed them of not a single man. Later, strongly Yoshihito lost his son, who fell ill, and a younger son, hearing of his brother's death, hastened to Korea to take his place at his father's side.

* The Japanese word for China.

A favorite story among samurai was one relating about Yoshihito's tiger hunt in Korea. Hideyoshi conceived the idea of catching an illness by partaking of tiger flesh, and commanded Yoshihito to slay an animal and send him the flesh, which he accomplished, together with several of the men, and the episodes connected therewith were interesting and lively.

Japan was victorious, and the King of Korea fled to the north and two young princes were made captives by the Japanese. The Chinese were at last obliged to dispatch an envoy to Japan to sue for peace. The Japanese made a triumphal return, Yoshihito among the... being heartily welcomed and entertained by Hideyoshi.

There lasted but a short time, when Korea was again invaded, Yoshihito resuming and winning signal victories over the combin d forces of Ming and Korea. In the following year the great master died, Hideyoshi passed away, during the interval of the campaign; but he left communications ordering the cessation of the war. It seemed doubtful whether the Japanese army would be able to successfully withdraw, but Yoshihito accomplished it most admirably by his success at Shimonoseki, which proved the salvation of the Japanese forces.

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My spirit saddens, since I must confess
The days are gone when strength supported valor,
In enterprise of war, e'en though removed
To such a distant land as thither you embark.

To which the latter responded:

How great and deep the feeling of your heart!
For it goes forth with us to far Sino.*

Arrived in Korea, the Japanese generals met with great success; among them Yoshihiro figured prominently, being several times honored with letters of praise from Hideyoshi, who rewarded him for his military exploits. There was also a very gloomy side, however, for Satsuma was hardly able to provision the men at the front; but the martial spirit which had been nurtured for centuries bore the crucial test. For months, the leaders, as well as the men, had but a single bowl of rice gruel a day, and endured the hard Korean winter wearing only thin cotton garments, but it robbed them of not a single man. Later, though, Yoshihiro lost his son, who fell ill, and a younger son, hearing of his brother's death, hastened to Korea to take his place at his father's side.

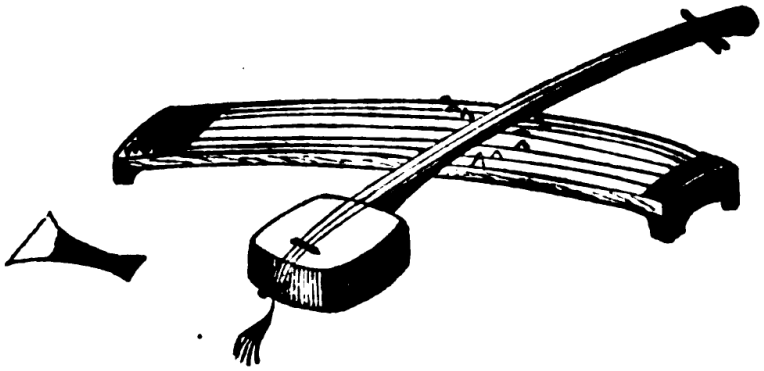
* The Japanese word for China.

A favorite story among *samurai* was one written about Yoshihiro's tiger hunt in Korea. Hideyoshi conceived the idea of curing an illness by partaking of tiger flesh, and commanded Yoshihiro to slay an animal and send him the flesh, which he accomplished, together with several of his retainers, and the episodes connected therewith were interesting and lively.

Japan was victorious, and the King of Korea fled to the north and two young princes were made captives by the Japanese. The Chinese were at last obliged to dispatch an envoy to Japan to sue for peace. The Japanese made a triumphal return, Yoshihiro among them, being heartily welcomed and entertained by Hideyoshi.

Peace lasted but a short time, when Korea was again invaded, Yoshihiro returning and winning signal victories over the combined forces of Ming and Korea. In the following year, the great master spirit, Hideyoshi, passed away, during the height of the campaign; but he left commands ordering the cessation of the war. It seemed doubtful whether the Japanese army would be able to successfully withdraw, but Yoshihiro accomplished it most admirably by his success at Shisen, which proved the salvation of the Japanese forces.

(*To be continued*)



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THE THIRTY-THREE PLACES

LEGEND assigns the origin of the Thirty-three Places, as such, to a command received by Tokudo *Shonin*, a Buddhist priest of profound learning and brilliant parts, from Emma-o, the ruler of Hades, while the former was in a trance which lasted several days, during which time he was as dead, save that his body retained its warmth, causing his friends who watched over him in great alarm, to refrain from burying him.

When the priest awoke from his strange sleep he discovered that he carried in his hand a jewelled seal, which bore testimony to the fact, as related to his followers, that he had been summoned to appear before Emma-o, who wished to make known to the world through him, the existence of Thirty-three Holy Places sacred to Kwannon, the goddess of mercy (who had divided her body in order that she might provide relief to all forms of suffering), and that all who made the pilgrimage to those places would be forgiven their sins and saved from the punishments of the lower-world over which he, Emma-o, held sway. Indeed such pilgrims would find themselves radiant with light, and with power to destroy all the one hundred thirty-six hells.

Accordingly, Tokudo was given a list of the Thirty-three Places with instructions to return to the world and make them known to all sinners, but realizing the scepticism of the people, he asked for some sign by which to verify his message, and had received Emma-o's seal, which he now carried.

The good priest and his disciples set out upon the first pilgrimage to the Thirty-three Places, going first to the oldest of the temples dedicated to the merciful goddess, Nakayama-dera, in Settsu Province and there they left the jeweled seal in a stone casket, where it still remains.

During Tokudo's time many believers journeyed to these Holy Places, but the custom later fell into disuse, to be revived again after two centuries, when Emperor Kwazan, upon the death of his much beloved consort, became a monk, and in accordance with a vision, undertook the pilgrimage inaugurated so long before by Tokudo *Shonin*, but in a different order, as presented here, which has remained unchanged down to the present time.

Each of these temples has what is called a *goyeika* which treats of the holiness and beneficence of Buddhism, giving the name of the particular temple to which it belongs; it forms a sort of psalm which the pilgrims chant many hundred times, on their journey, in a slow, plaintive tune to the accompaniment of a small bell, receiving in return a bit of rice or a pittance in money, as they go from house to house, and they have no other means of subsistence.

They wear a peculiar garment called *oidzuru*, made of white cotton cloth on which appears in Chinese characters the legend 'Pilgrim to the Thirty-three Places of the Western Provinces,' and at each temple visited its name is stamped upon their backs.

Amongst the hills and water-falls of Nachi, in Kishu, is number one, of the Thirty-three Places. It was founded in the time of Emperor Nintoku, by a Buddhist

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THE THIRTY-THREE PLACES

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pic"). Nuggets, the dedicated Mount Kinshi to be sacred, and built there a small but wholly un-devoted Shinto-ji to the study of Buddhist canonical books. One day, while he was in deep meditation, seeking intently some solution, he saw an image of the goddess Kwannon floating upon the flowing waters before him and as he looked upon it, it moved toward him and finally rested upon his sleeve. He carried it into his hut, and enshrined it in a small chapel to it and night and day. A few months later a hundred years, when it was consecrated by Shobutsu, and for more than five hundred years, when it was consecrated by Shobutsu, and for more present building date is in the year 1505, and bears inscriptions testifying to the veneration in which it has been held by the guards of pious pilgrims. It is called Fukunda-ji and is "Wawa-no-miya" translated as follows: "Wawa on the shore of Fukuda a Chinese sound forth messages from Kwannon, echoed by the water fall of Nachi, which to pious pilgrims are but the sound of rushing water, but is really a note in the teachings of Buddha."

Shinshi-do, in the precincts of Osaka, is another type. It began as a tribute in founding to a miraculous incident in the life of a Chinese priest named Ho, who had come to Japan to spread the faith of Buddha. While wishing a place to establish a temple, he saw an eight, on the top of a mountain, a wonderful light, and proceeding it found it to radiate from an image of Kwannon, standing on the branch of a pine tree. He located his temple there and enshrine the image, but considering it too sacred to be exposed to public view, he carved another image, which is now in the main temple, the first one being treasured in the relinquary.

Kokawa-dera, number three of the

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priest, Ragyo, who believed Mount Nachi to be sacred, and built there a small hut where he devoted himself to the study of Buddhist canonical books. One day, while he sat in quiet meditation gazing intently upon a water-fall, he saw an image of the goddess Kwannon, floating upon the foaming waters below, and as he fixed his eyes upon it, it moved toward him and finally rested upon his sleeve. He carried it into his hut and enshrined it there and prayed to it day and night. After the death of Ragyo, no trace of the image was found for more than five hundred years, when it was discovered by Shobutsu, and a temple was constructed for its worship. The present building dates back to the year 1590, and bears interesting testimonies as to the veneration in which it has been held by thousands of pious pilgrims. It is called Fukaraku-ji and its *goyeika* may be translated as follows: 'Waves on the shore of Fudaraku (Paradise) sound forth messages from Kwannon, echoed by the water-fall of Nachi, which to mere mortals has but the sound of rushing water, but is really a note in the teachings of Buddha.'

Kimii-dera, in the neighborhood of Osaka, is number two. Its legend attributes its founding to a miraculous incident in the life of a Chinese priest named Iko, who had come to Japan to spread the faith of Buddha. While seeking a place to establish a temple, he saw at night, on the top of a mountain, a wonderfnl light, and pursuing it found it to radiate from an image of Kwannon, standing on the branch of a pine tree. He located his temple there and enshrined the image, but considering it too sacred to be exposed to public view. he carved another image, which is now in the main temple, the first one being treasured in the reliquary.

Kokawa-dera, number three of the Holy Places, is also in Kishu, not far distant from Kokawa station. It is a very ancient shrine, having been founded 779 A. D. by Otomo Kushiko a *samurai* residing in that locality, who had made hunting his avocation, and while on such an expedition in the mountains, beheld, one night, a divine illumination which converted him to the teachings of Buddha, and he straightway forsook hunting and built a shrine, and spent his time in devout meditation.

A youth came to his cottage one evening and asked shelter for the night; he was most grateful for the priest's hospitality, and on leaving the next morning, expressed his desire to send him some gift, and inquired what he would most like. Otomo at once thought of the long-wished-for image for his shrine, and told the youth that was what he most wanted. It was promised and soon a golden image of Kwannon arrived, since which time Kokawa-dera has been a celebrated sanctuary.

The present buildings are not, of course, as ancient as the story of their origin, but are at least three centuries old, and contain carvings and various art treasures of much value, and are surrounded by beautiful gardens with splendid old trees.

Number four, or Sefuku-ji, is in Izumi Province, south of Osaka. There are forty-eight water-falls and thirty-six caves in its vicinity, and it is highly venerated as a sacred place, though little is known as to the founding of the temple. The famous Kobo *Daishi* studied at this place, which is situated in a mountain recess, and to reach which one must pass through thickly wooded pine and cryptomeria forests.

At Fujii-dera, in Kawachi Province, is Gorin-ji, the fifth of the Holy Places. This temple bears the distinction of

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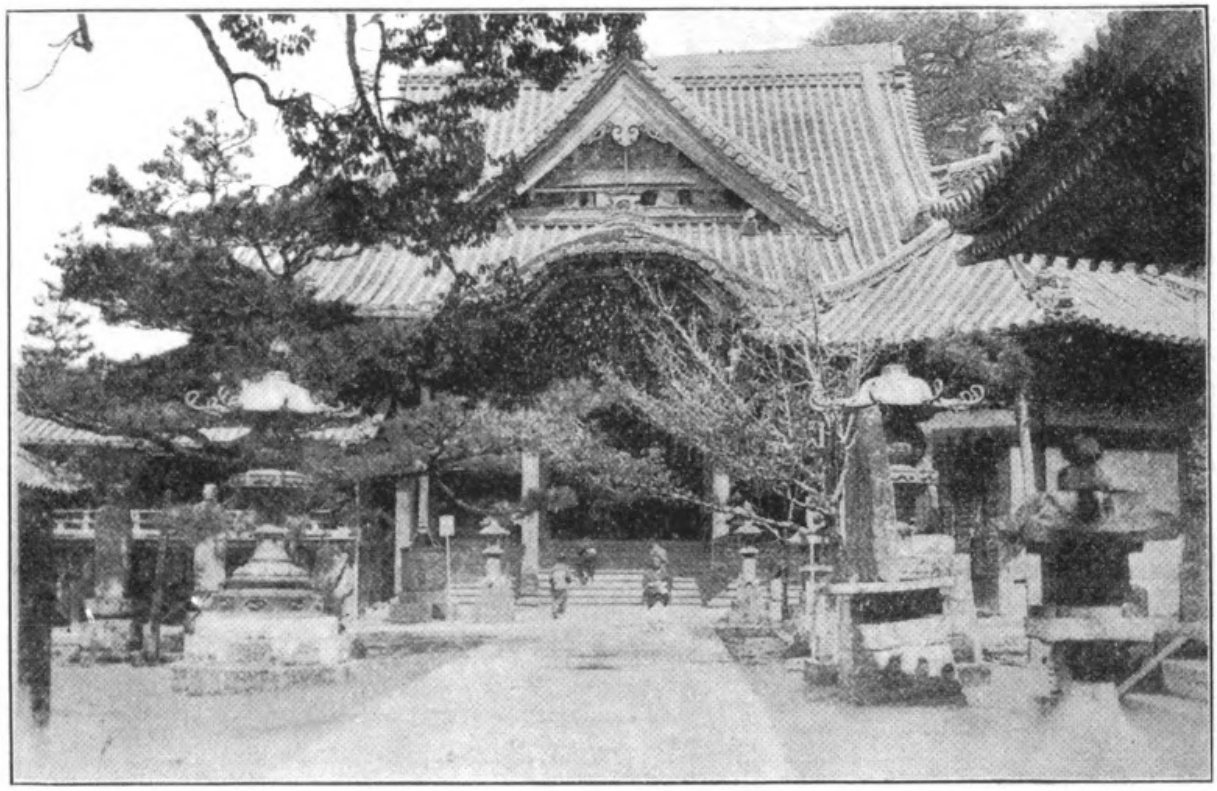
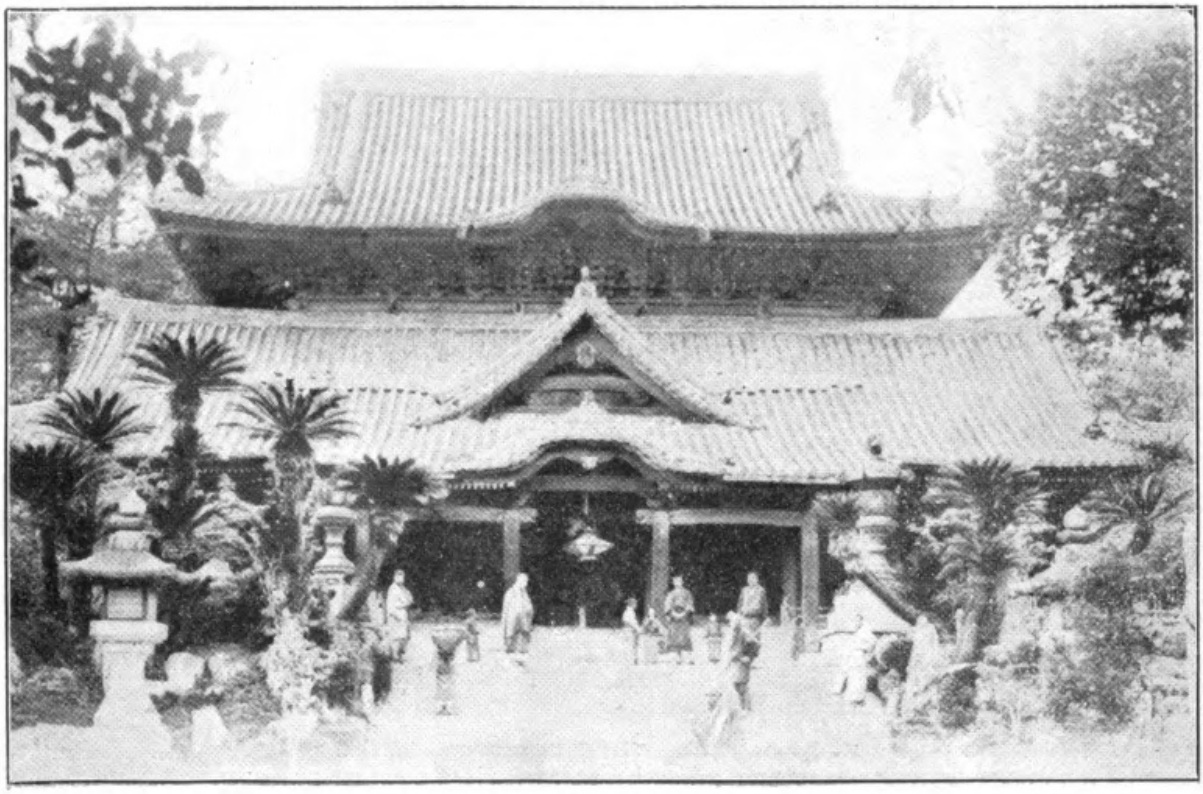


KIMII-DERA



KOKAWA-DERA

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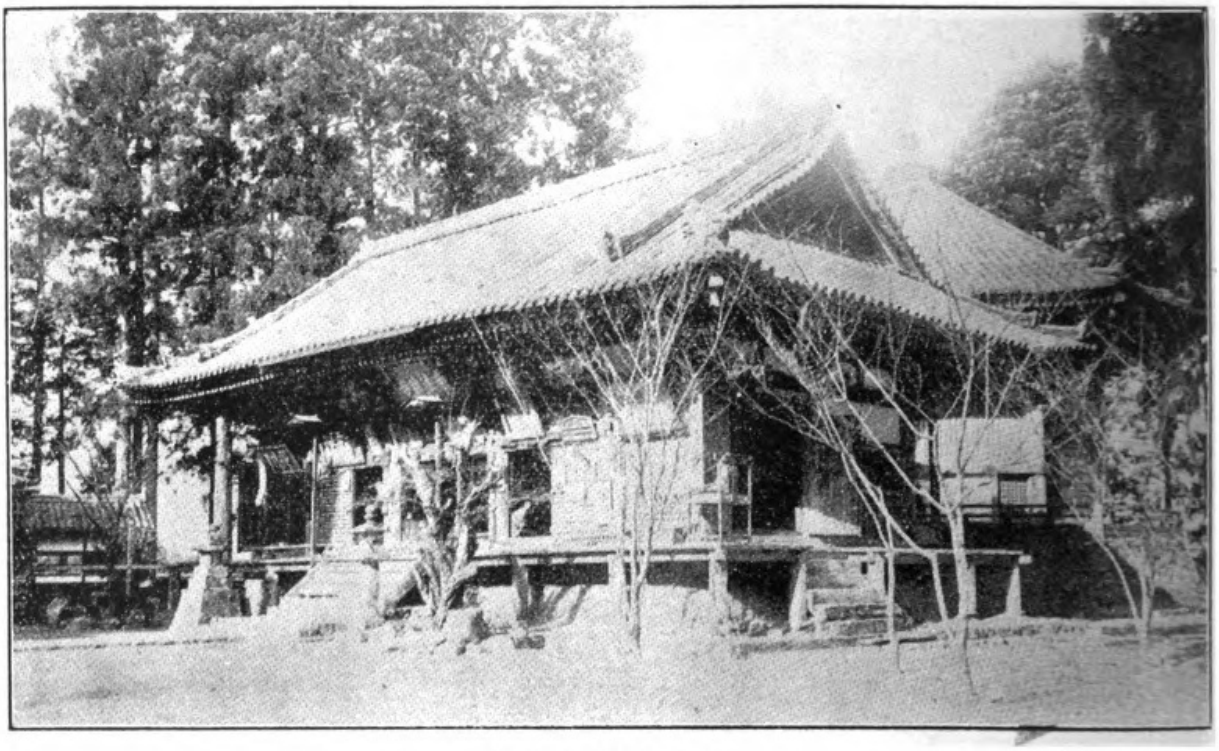
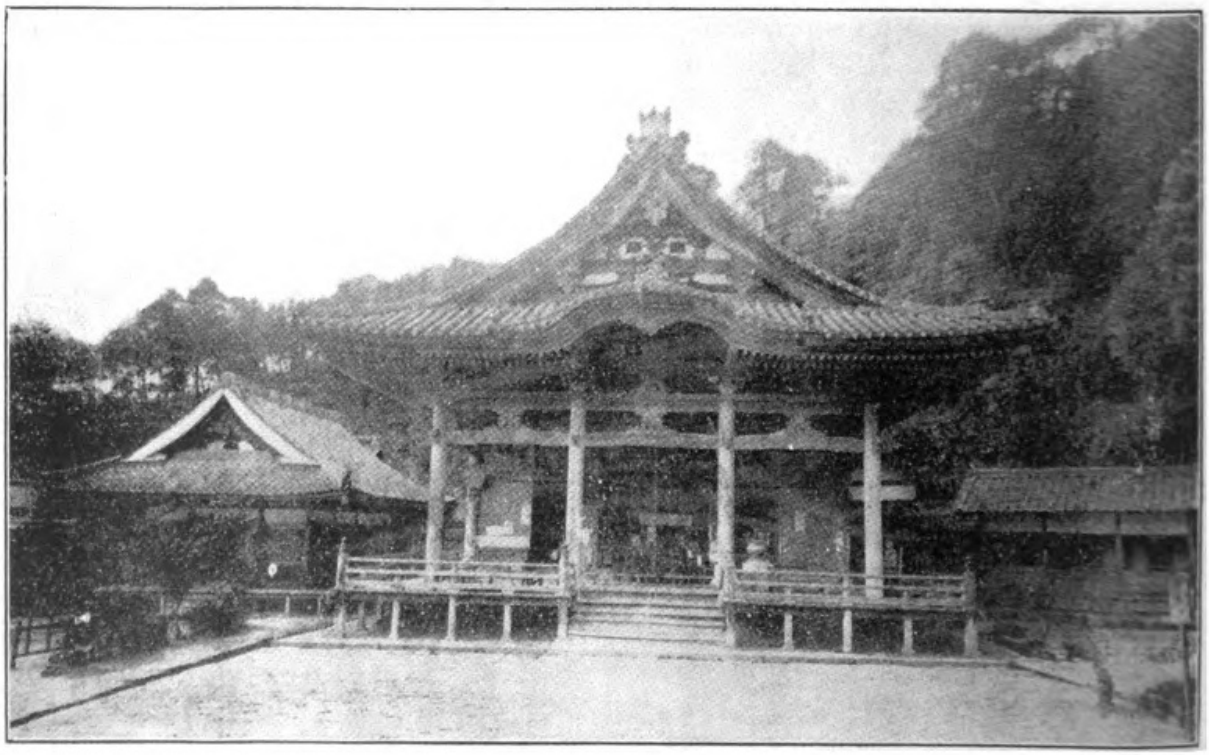


TSUBOSAKA-DERA



OKA-DERA

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having been erected by Imperial order of Emperor Shomu, 1384. The principal image is the so-called Thousand-Handed Kwannon, about four and a half feet in height, carved by Keimonyekei Shami. Many rare historical relics are preserved is this temple among which may be mentioned the banner used by the youthful loyalist, Kusunoki Masatsura; an image of Buddha by Yeshin; a painting of the Sixteen Saints, by Takuma, and a picture of a pagoda by Tosa Shokan. The history of Gorin-ji was written by one of the most noted writers of the middle ages, Sanjonishi Sanetaka.

The next of the Thirty-three Places, Tsubosaka-dera, in Yamato Province, is also said to have been founded by Imperial order, in the eighth century, during the reign of Emperor Gensho, but a second tradition assigns its origin to a later ruler, Emperor Kwammu (782-805), who, being afflicted with a disease of the eyes which had entirely closed them, rendering him blind, called upon the Buddhist priests to heal him, saying if they were unable to do so Buddha was not worthy to be worshiped. It was some time before a priest was found who would volunteer to intercede for him, but at last Hoon Shiami, a famous priest living on Mt. Yoshino, learned of the Emperor's request and went at once to offer his services. He closed his eyes, recited passages of Buddhist scriptures, and lo! the Emperor's eyesight was at once restored. His Majesty immediately ordered the priest to erect a temple.

In searching for a suitable site, while spending the night at Tsubosaka-dera, the priest heard a voice repeating sutras which seemed to come from beneath the earth. Making an excavation he found an image of Kwannon, and the temple was erected upon that sacred spot. Another story relates how a blind man praying at this shrine for one thousand days had his sight restored, and with his wife set out on a pilgrimage to the Thirty-three Places.

Oka-dera, also in Yamato Province, as are five others of the Thirty-three, is number seven. This place was the site of the Imperial residence of Emperor Jomei (629-641), and then called Okamoto-no-miya, and the temple was originally named Okamoto-ji. It was established by Gien Sojo, a priest noted for his profound learning and high moral character, at the wish of Emperor Tenji.

Among the treasures of Oka-dera are a tablet bearing the autograph of Kobo *Daishi*, and a seal engraved by the Emperor Koken. Its *goyeika* is as follows: 'Gazing upon Oka-dera's garden with its morning dew-drops, shining gems nestling in the moss, it is like the Garden of Paradise, the ground of which is covered with lapis lazuli.'

Hase-dera is number eight; another of the Yamato Holy Places, (a pilgrimage of which is called *Yamato-meguri*), and perhaps the most interesting of them all. Its Kwannon is a life size figure in gilt and is surrounded by famous paintings, several of which are attributed to Kobo *Daishi*. It was founded in the eighth century; the present structures were built in 1650, and their position upon the hill-side command a fine view, and the many flights of steps, various gates, lantern lined ways and small shrines make it most picturesque. The *Nio-mon*, or Gate of Two Deva Kings, is at the foot of the hill, facing south and a distance of some five hundred feet from the main temple.

During the reign of Emperor Go-Ichijo (1017-1056), there lived in Kasuga, Nara, a man suffering with a cancer on his neck. He prayed to the god of Kasuga shrine to be healed, and in a dream was told by the god to pray at

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hundred days had his sight restored,
and when his wife accomplished a pilgrimage
to the Thirty-three Places.

[illegible] also in Yamato Province,
is the fifteenth of the Thirty-three in
numbe[illegible] order. This place is the de-
[illegible] Empress Gemmei, and
[illegible] Empress Kwammu, and
[illegible] Tachibana Hayanari
[illegible] Emperor Shomu. The legend is as
follows: "During the reign of Emperor Kwammu
[illegible] with his mother to worship,
[illegible] pine trees growing by the way, it is
[illegible] the Gods of Heaven, the ground
[illegible] which is covered with lovely flowers."

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[illegible] age of which is called Nanwa-meguri,
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Nandaimon, or Great Gate to Hasedera, Kings,
[illegible] at the foot of the hill, facing south
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from the main temple.

During the reign of Emperor Go-
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[illegible] a man skilled in [illegible]
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the temple of Hase-dera, whither he betook himself forthwith, and having prayed for seven days, on the seventh night he saw, in a vision, a crow flying toward him from the temple, and it attacked him and tore open the cancer with its beak. The next morning he awoke completely recovered. As an expression of his gratitude he had constructed over the stone steps leading to the main temple, a covering of *keyaki* wood, forming a corridor or gallery. This remained until the present year (1911), when it was destroyed by fire.

The *goyeika* reads: 'However often I come to Hase-dera, my feelings are the same as on my first visit; the place being so sacred, one's belief should be as deep as the river in the ravine.'

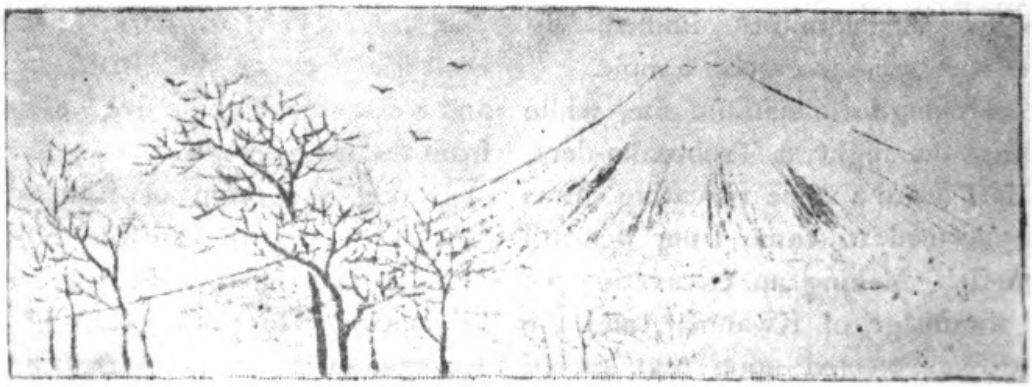
One of the small shrines of the once great Kofukuji, Nara, Yamato Province, forms the ninth of the Thirty-three Places, and is called Nanyen-do. The Kwannon worshiped there has three eyes and eight arms, and is the work of Kobo *Daishi* who presented it to Fujiwara-no-Takamaro, admonishing him, when asked how to secure the greatest blessing for his descendants, to pray to the goddess of mercy.

The surroundings of this temple have many ancient traditions; Nara is one of the most beautiful spots in all Japan, and fills one with a charm that lasts.

Mimuroto-dera, at Uji, in Yamashiro Province, is visited as the tenth of the Thirty-three Places. A legend says, that a most worthy and noble priest of Mount Kamidaigo, had revealed to him by divine light issuing from it, the sacred image of Kwannon in a pond near by. Considering it an expression of the will of Buddha, he enshrined it in Mimuroto-ji, which was afterwards made known as a Holy Place in Emma-o's revelation to Tokudo. The *goyeika* of this temple is: 'I am filled with worldly passions, which I pray Buddha to shake off, and with his blessing I hope to see paradise.'

Kami Daigo-ji, number eleven, is not far from Kyoto. It was founded at the request of Prince Kuzuna, grandson of Emperor Konin (770-781). Priest Shobo is said to have undertaken the work of establishing the new temple, and selected the site where it stands because while living at Todai-ji, the goddess Kwannon appeared to him in a dream and told him he would be blessed if he drank of the waters of Daigo, in Yamashiro, whither he went and found the spring of sparkling water which he regarded as that referred to by Kwannon, and there built his temple. It is regarded as a very holy place.

(To be continued)



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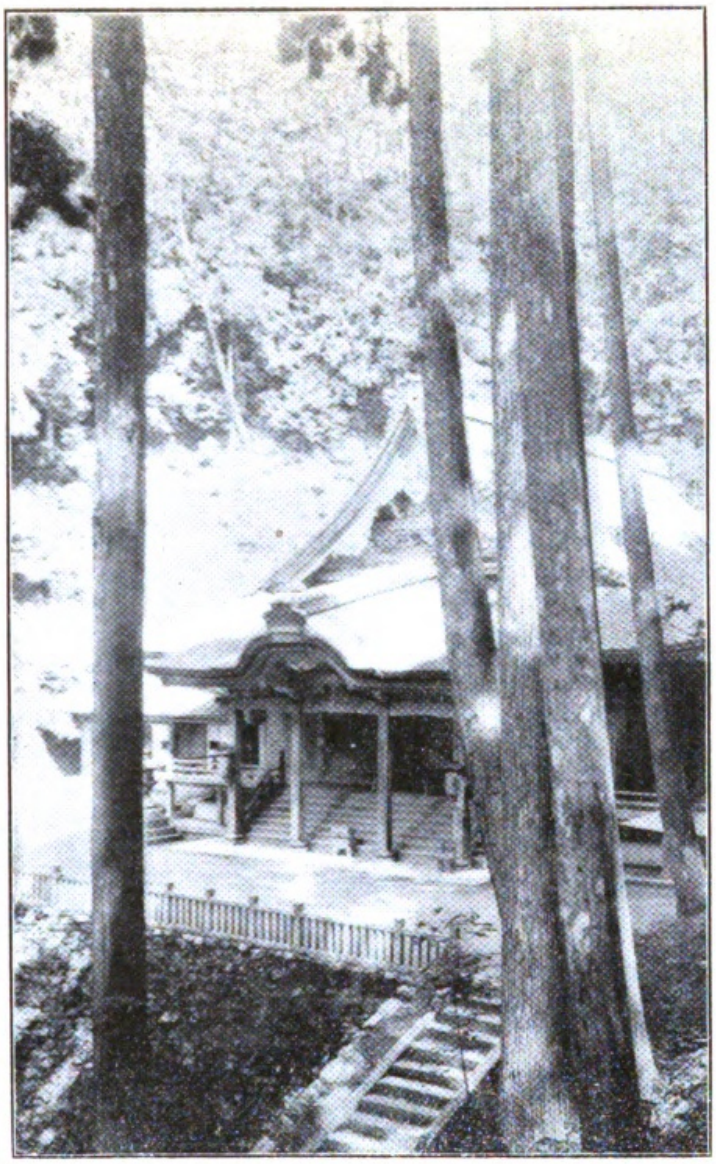

MAIN TEMPLE OF KAMIDAIGO

MIMUROTO TEMPLE

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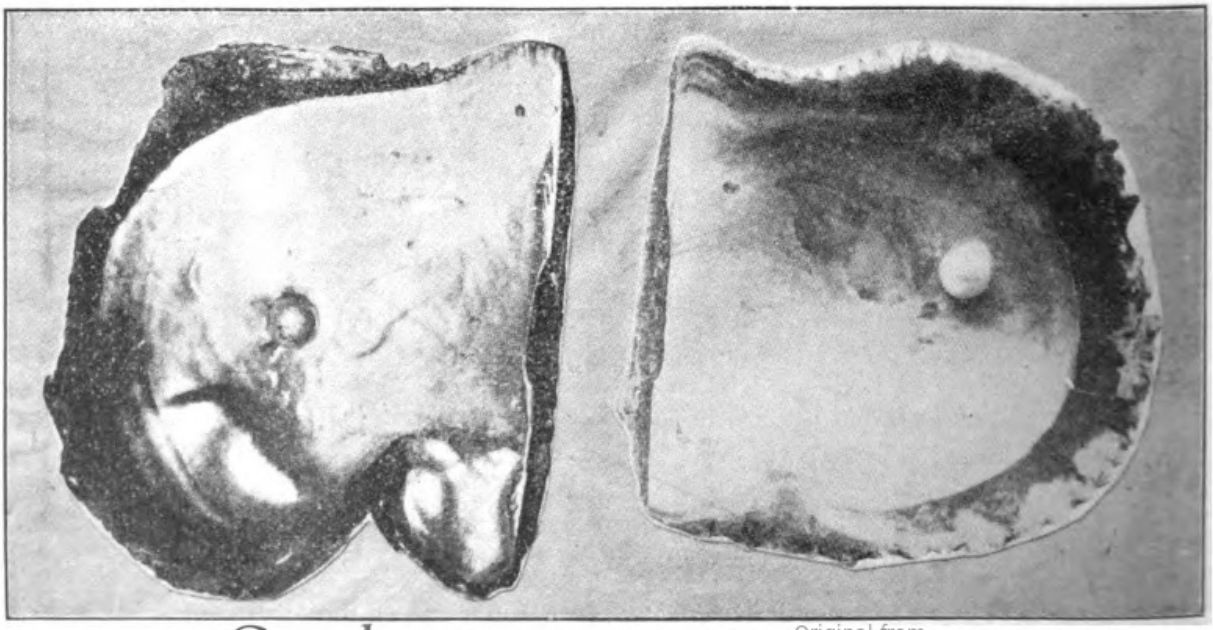
PEARL FISHERS—MIKIMOTO'S PEARL-CULTURE FARM

WOMEN DIVERS—PEARL FISHERIES, TATOKU ISLAND



ATTACHED NATURAL PEARL

ATTACHED CULTURE PEARL

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THE CULTURE PEARL INDUSTRY

THE idea of causing pearl-producing shell fish to form pearls by means of introducing some foreign object into its shell, probably originated with Linnaeus, the great naturalist, but his method of procedure, which was to pierce the shell and cause a slight wound, was never successfully followed, though experiments resulting from the idea advanced have proved successful.

In ancient times it was thought that pearls were produced in some miraculous manner, such as the crystalizing of a tear or dew drop, but when science stepped into the arena, men soon learned the true nature of those exquisite treasures hidden in the humble house of the mollusk.

The Chinese have achieved considerable success in cultivating pearls in the fresh water mussel, by inserting grains of clay between the shell and the delicate membrane covering the body of the animal. The Germans have produced some very interesting specimens and English naturalists in Australia have experimented in several different ways, but the most remarkable results obtained by Europeans were those shown by Dr. Louis Boutan, of Paris, about 1900, at which time he had succeeded in causing a pearl to be produced on an abalone shell, and this kind of attached pearl became known as "perle Boutan".

Prior to that time, however, pearl culture had been established on an extensive scale in Japan, by Mr. Mikimoto, and the mollusk made to yield a crop of pearls artificially produced that were of such commercial value as to make the new undertaking a permanent industry. This pearl-oyster farm is probably the largest and most successful enterprise of its kind in the world.

Pearls have been divided into three classes according to their shapes: virgin, baroque and seed pearls; the first, regular in form, round or pear-shaped; the second, irregular, somewhat rugged; the third, minute pearl particles found in nests together, very numerous in China, though it is the virgin pearl which is also known as 'oriental'.

They are found in the tissues of various species of mollusk, such as the pearl-oyster, which produces gems of the greatest lustre; the conch, from which are taken the beautiful pink pearls; the sea mussel, whence come black pearls; and the common oyster, giant clam and scallop, whose product is least valuable, having little life or color.

In its secret chamber, entrance to which is gained only at the sacrifice of its life, the mollusk lies within walls of mother-of-pearl of varying tints and brilliancy. In the abalone, or sea-ear, they are rich hues of green and blue and purple; in some pearl-oysters they are almost black, while in the superior pearl-oyster they are azure-tinted white, all having that peculiar iridescence which is the charm of pearls.

This beautiful lining is laminary and composed of carbonate of lime interstratified with animal membrane, and the same coating is deposited upon any foreign substance entering the mollusk's shell by chance or intent; when by chance, the result is a "free" pearl, the perle Boutan, or attached pearl occurring

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when an object is inserted by man for the purpose of a culture pearl, as he has not been successful in effectually judging for a "free" pearl. Not infrequently two tiny objects may enter at once, about which the nacreous coating is formed, joining them together, making twin pearls. The value of all is according to size and lustre, the attached pearls often being of great value because of exceptional beauty and richness of color and iridescence, the most notable case being that of the celebrated "Southern Cross" found off the coast of Western Australia and valued at fifty thousand dollars.

In early youth Mr. Mikimoto paid much attention to Japan's marine industry, and later became a dealer in pearls, which were then plentiful in the Bay of Ago, Shima Province; but the superior quality of the Ago gems caused a demand for them that soon exhausted the supply, which caused Mr. Mikimoto much concern, and he at once turned his attention to the scientific cultivation of pearls, and in a short time had established a propagation station in the bay. The initial effort was a failure, and for several years it seemed that the project would fall through, but its promoter would not consent to be defeated, and repaired to the island of Tatoku with his family, in order that he might personally superintend the work, and his untiring zeal was finally rewarded with success.

The idea having first been suggested to him by Professor Mitsukuri, of the Imperial University Marine Biological Station, Mr. Mikimoto had spent some time in acquiring knowledge concerning the natural history of the pearl oyster, and he felt assured from the beginning of the result which he finally obtained, notwithstanding that his friends endeavored to dissuade him from such an undertaking, believing that he was "throwing his money into the sea" needlessly.

In 1894 Mr. Mikimoto reported his first harvest of culture pearls, a return sufficient to establish the industry upon an encouraging commercial basis. A patent for the new product had already been taken out.

The municipal and island of Toba, which had been leased from the Government for the purpose, became the seat of a village of pearl fishers which has kept pace with the enterprise, and now numbers as many as fifty families. The area of these cultivated pearl fisheries has so increased in size that it now extends over the surrounding bay for twenty-nine nautical miles, granted by the Government in recognition of the importance of the enterprise.

The waters of the Bay of Ago are placid and the coast line is irregular with many indentations providing a suitable and agreeable home for the pearl-oyster.

The species of pearl-oyster cultivated is that natural to the bay and found in abundance in many other parts of Japan, and is much like the famous Ceylon pearl-oyster, from which are obtained the finest pearls in the world. They attach themselves, by means of a secretion, to rocks, sea-weeds and water plants at a depth of about five or six fathoms.

Mr. Mikimoto's method of culture is described by him as follows:

"Every year during the months of July and August, small pieces of rock and stone are placed in spots where the larvae of the pearl-oysters have been found to be most abundant. Soon small oyster-spat are found attached to them. As this takes place in the shallow waters of not more than a few fathoms, they would die from cold if left there during the winter, so together with the rocks to

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which they are anchored they are removed to deeper waters and carefully laid out in beds prepared for them.

Here they lie until they reach their third year, when they are taken out of the sea, and undergo an operation which leads to pearl formation. This consists chiefly in introducing into them the small pearls or pieces of nacre which are to serve as the nuclei of pearls.

The shells are then put back into the sea and left undisturbed for at least four years, at the end of which time they are taken out, and it is found that the animal has invested the inserted nucleus with many layers of nacre, and has in fact produced a pearl.

Pearl culture as we have described it may seem to be very simple, but in reality it is by no means an easy work. Large mortality among the pearl-oysters from various causes; the ejection of the inserted nuclei, the depredations of the oysters' enemies, uncertainties attendant upon long years of waiting, are some of the drawbacks which beset the industry.

The most dreaded of all the evils is perhaps the invasion of the so-called "red currant". This has been ascertained to be due to an immense accumulation of microscopic organisms causing a discoloration of the sea water.

Wherever this appears, it is followed, for some reason not yet understood, by a wholesale destruction of marine organisms, and when it invades the pearl culture grounds, it may undo in one day the work of years.

Another unwelcome intruder of the culture ground is a sea-weed called *mirumo* (codium), which if allowed to grow luxuriantly, will cover the pearl-oysters and stop their growth, or even kill them by, so to speak, smothering them.

Again, the octopus plays sad havoc among the pearl-oysters, which it seems to consider a great delicacy, and the starfish is another animal which especially enjoys a meal of pearl-oysters.

The pearls produced as described above are found to be usually attached to the shell, and must be detached. This to some may appear a drawback, but the results are very successful; they look exactly like natural pearls in color and lustre, and in their perfect symmetry. In all cases where half pearls may be used, the culture pearls can be employed and will be found to meet the requirments perfectly."

A most interesting feature of this remarkable industry is that the majority of the work of handling the oysters, transplanting them, placing them in beds, gathering them and returning them to the sea, is done by women divers, there being a universal belief in the regions of oyster fisheries in Japan, that women are able to remain longer under water and to accomplish more and better work than men.

The great success of Mr. Mikimoto's achievement has been recognized by His Imperial Majesty, the Emperor; by the Bureau of Decorations of the Imperial Court; by members of the Imperial family; officially and by many foreign expositions. The Emperor, when visiting the great Shrine of Ise, which is not far distant from the culture grounds, had Mr. Mikimoto summoned to his place of sojourn that he might relate to the Minister of the Imperial Household the history of his culture pearl industry.

The late Prince Komatsu, Viscount Sone and other distinguished Japanese, and foreigners have visited the culture farms to see the pearl banks.

In 1906, Mr. Mikimoto was awarded the Green Ribbon Medal, in accordance with Imperial Order. He received the Grand Prize at the St. Louis Exposition 1904, at the Liege Exposition, 1905, at the Milan Exposition, 1906, and gold

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Among the rare treasures and ornamental objects made or decorated with culture pearls, the one considered par excellence by Mr. Mikimoto is his reproduction of the *Kwannon Sama*, or *Mar Hun*, the original of which came from Korea and belonged to Tokugawa Hideyoshi more than three hundred years ago. It was presented to the Emperor in 1880, and afterwards exhibited in the Imperial Museum, where it attracted the attention of the pearl expert who desired to copy it. He used great care in selecting and matching pearls as to shape and luster, the piece requiring more than six hundred, of which two hundred ninety of those used by Mr. Mikimoto are culture pearls. They are embroidered with gold thread upon a ground of rich silk. Among the bundle and bun of pure gold are thickly set with same.

My years of experience, surprising skill has been acquired and many improvements in the quality of the pearls produced have been noted from time to time, and Mr. Mikimoto now has reasonable hopes of producing "free" culture pearls in sufficiently large quantities to be of interest to the market.

JAPANESE PROVERBS

"The fortune-teller can not tell his own fortune."

"The doctor does not keep himself well."

"The sage sickens. The beautiful woman is unhappy."

"A charred stick is easily kindled."

"Though the magnet attracts iron, it can not attract stone."

"Proof is better than discussion."

"There is no teacher of Japanese poetry."

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THE CHERRY

By E. A. STURGE

The cherry is grown for beauty alone;
The fruit that is left behind
Is bitter and small, and not eaten at all;
The petals that whirl in the wind
Like beautiful snow, seem to say as they go,
When called by each summoning blast:
"A lesson we give to people who live,
That beauty like ours will not last."

Long ages ago, in old Yamato,
These blossoms that quickly fall,
Taught brave *samurai* to be ready to die
At once at their master's call;
To die by the sword for their feudal lord,
So cherries wherever they blow,
With fragrance they fill the air, while they thrill
The spirit of Yamato.

In *The Spirit of Japan.*

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THE CHERRY

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INDEMNITY FUNDS OF OLD JAPAN

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LEGENDARY HEROES OF OLD JAPAN

ONE of the most ancient, as well as one of the most noted heroes of Dai Nippon is Nomi-no-Sukune, supposed to have been born two hundred years before Christ, and to have lived for three and a half centuries. The acts for which he is most famous took place during the reign of the Emperor Suinin (29 B. C.—70 A. D.), the most important, as to the prominence it has been given in Japanese minds, concerns also one Tayemano Kehaya, who became his opponent in the match which is said to have been the first wrestling bout which occurred in the land, where it has since become the national sport.

Tayemano Kehaya was known for his prowess and bravery, and about which he became a boaster, and challenged men far and near throughout the Mikado's Empire, finding none who was willing to meet him in weaponless combat.

Hearing this, the Emperor assembled his courtiers and asked, "Is there no one who is able to cope with this braggart?" Whereupon the name of Nomi-no-Sukune was mentioned, and he was at once summoned to appear before His Majesty and receive his orders. Tayemano was also sent for, and when the two arrived at the palace, they were ordered to wrestle in the presence of the sovereign.

An arena was made ready and the two took their places, with all the Court gathered to see the contest of strength. Tayemano, as his given name, Kehaya, implied, was an expert kicker, and depended upon the blows he was able to inflict with his feet to achieve the victory of which he felt assured. But Sukune, though he had not spoken of his power, was also skilled in that method of attack, and he succeeded in giving the first blow, which resulted in broken ribs for his adversary, and next administered a fatal stroke, winning great applause from the Emperor, who praised his valor and bestowed upon him the name *Koshieneta*, meaning 'the crushing of loin bones', and gave him also, all the domains owned by the dead and defeated Tayemano; and wrestling was ever after held in high favor, becoming eventually the national sport.

But Nomi-no-Sukune did not adopt it as a profession, having a liking for more elevating pursuits; and it is to him the honor is given of having prevailed upon the Emperor to abolish the custom of burying alive many of the retainers of a deceased person of high rank, for which he suggested the substitution of the clay figures which were first used at the death of Emperor Suinin's wife. Strange to say, Nomi-no-Sukune is better known for having instituted wrestling.

Another hero who is said to have lived, through several hundred years, is Urashima, the Rip Van Winkle of Japan, who disappeared in 477 A. D. and returned three and a half centuries later. His story is very fanciful and occurs in various forms among Japanese fairy tales and is well known to the children of his country.

Urashima was a fisher boy with a kind heart, and disliked seeing his playfellows torturing animal creatures to death, and often sought to rescue the victims. Once he saved a tortoise which he had to pay for in order to get it from its young tormentors, and carried it back to the

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sea, cautioning it not to be caught again.

Some time afterwards, when he had taken his boat far out for fishing, the tortoise came to him and offered, by way of expressing its gratitude, to show him the palace of the Dragon god; and Urashima, taking a seat upon the back of the tortoise, was carried away to visit the god of the deep, who received him with great pomp and ceremony.

While sojourning in the palace he met the daughter of the great Dragon, a beautiful princess, and the two fell in love and were married, Urashima remaining to make his home in this wonderful place where a year was but a day, and where age came not. But by-and-by he remembered that he had not for a long time seen his parents, and he proposed to his wife that he return to his native home to visit them. She gave her consent, and on bidding him farewell, entrusted to him a rare casket, which she said would enable him to return to her palace only upon condition that he did not open it, and Urashima departed promising her to obey the order strictly.

When arrived at his birthplace, to his great dismay, he found none whom he knew and none who knew him; the cottages were all changed; only the sea was the same. In his dispair he thought perhaps the casket which he carried might yield to him the secret that would restore to him the home which he had but so recently left, and raised the lid. A puff of smoke was whisked away from it toward the sea, and nothingness remained. But suddenly his youth was changed to old age; his hair was white and his figure bent and pitiful. The days he had spent in the Dragon palace had been long, long years upon the earth.

Kintoki is a youthful hero held up to Japanese lads as a model of strength and valor. He was the son of the "Old Woman of the Mountains," who had once been a beautiful lady; but having an unhappy love affair, had fled to the mountains of Ashigara and there reared her child.

For years the two were known only to the wood-cutters, who called the boy the "Wonder Child" because of his having from early infancy been able to accomplish great feats of strength, and also because he feared nothing, not even the wild animals of the forest, making playmates of the bears, the deer and the monkeys. Kintoki was also unusual to look upon, for he not only exhibited huge physical proportions, but his body was the color of blood, for it was said that his father had committed suicide in order to impart his own strength to his son.

One day as Kintoki wandered in the woods, he met the great warrior, Yorimitsu, who, being greatly struck with the extraordinary appearance and prowess of the youth, accompanied him to his mother and requested that he be allowed to have her son as one of his retainers. The mother considered this a most flattering offer, and willingly agreed, so off they went, Yorimitsu congratulating himself that he had secured the services of such a formidable fighter.

And the warrior was not disappointed, for Kintoki proved himself most useful. Yorimitsu was tormented by the spirit of a spider, and one-eyed monsters came to frighten the boy just taken into his service; but he fearlessly dispersed them, as he did other goblins by which they were annoyed. Kintoki's greatest success was won in the attack upon the demon, Shutendoji, in Mount Oye, Tamba Province, when that demon was slain and his head taken to the Emperor.

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thought he must have returned to the mountains to live with his mother. Dolls representing him with a wood-cutter's ax and in company with a bear, are displayed on the occasion of the boy's festival, as emblematic of strength and valor.

Minamoto Tametomo was another marvel of physical prowess, an expert archer. His left hand was much longer than this right, and this gave him great advantage in handling his bow. He did not, however, possess an amiable disposition, and was the source of great annoyance to his father, who, after repeated efforts to control him, was compelled to banish him to the island of Kyushu.

Such was the military power of this extraordinary individual, that, at the age of fifteen, when expelled from his native province, he accomplished the subjugation of the chieftains of the island which he was sent, and assumed the rule of their domains. Upon Tametomo's refusing to obey orders from the Emperor, his father was dismissed from service; and learning of the disgrace he had caused, the youth regretted it exceedingly, and with a party of his men proceeded to Kyoto to make amends.

When he arrived however, he found rival factions at war, and enlisting with one of them, fought bravely, but was defeated and obliged to make a hasty flight with his followers. He then landed at Oshima and succeeded in bringing the inhabitants under his sway, remaining there for some ten years.

Being attracted by the flight of a heron in a certain direction, he followed it and came to a far off land peopled with devilish creatures; but even these he overcame, and returned to Oshima bringing a number of them with him. They ravaged the country until the Imperial Court at Kyoto had to issue a mandate against Tametomo, and an expedition was sent out to oppose his forces and put an end to the difficulties.

Tametomo said to his men, "It would be very easy to defeat these soldiers and effect an escape, but then I would indeed be branded as a foe to the Imperial cause; whereby a stigma I could not bear; so it is my intention to die by my own hand."

After sinking one of the Imperial ships with a single arrow from his mighty bow, the others were for the time withdrawn, but Tametomo retired to his residence and committed suicide. Another tradition there is which states that he merely feigned death, and subsequently disappeared from Oshima, going to Loo Choo, where he rendered aid to the king in quelling a rebellion and afterwards married the king's daughter, and his descendants ruled there up to the time of the Meiji era.

The hero of perhaps the best loved and most familiar old Japanese stories, is Momotaro, born of a peach, but fostered by the poor humble peasants who had found the peach from which he stepped forth when it had been carried home. He proved so dutiful a son and brave a man, that huge statues of him are to be seen in schools, were stories of his wonderful adventures are told and the example of his filial piety and other noble qualities, is set before the children who greatly admire him. He protected the weak, destroyed many demons, released their victims, availed himself of their treasure and enabled his parents "to live in peace and plenty to the end of their days."

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POTTERY AND POTTERS

I

WHAT is known as Kameoka ware is that exhumed in that part of northern Japan, and is the crude pottery of the aborigines who were displaced by the first continental immigrants. These latter also left in their burial mounds many examples of their pottery which were found to be hand-made, rough, unglazed earthenware of simplest unornamented forms. These probably belong to several centuries previous to and into the Christian era.

Belonging to a slightly more advanced period is the pottery found in the dolmens, and though still of crude workmanship, it had greater variety of form and possessed decorative features, there being vessels and vases with modeling in high relief; and a knowledge of the potter's wheel is evident in these specimens, though a Buddhist priest, one Gyogi *Bosatsu*, belonging to a much later epoch (670-749), is accredited with its invention.

These early specimens seemingly were used in burial ceremonies, and what are called *hani-wa*, or figures of men, women and horses made of baked clay, form a large part of the dolmen pottery, the first real industry in that line having been created by the demand for them, as they became a substitute at burials for human beings, buried alive with their lords, according to former customs.

Whether Gyogi was the first to use the potter's wheel in Japan or not, it is from his time that the making of pottery in Japan has a positive history. Gyogi was a Korean of Chinese origin, and reputed to have been learned in the teachings of Buddha and accomplished in various arts and sciences; an adept at wood carving, famed as a potter and skilled in engineering.

This kindly teacher traveled to many places in Japan, giving instruction in the crafts of which he possessed knowledge, but seems to have achieved the greatest fame for his work as a potter, though specimen products of his labor, or pottery which is attributed to be such, is hardly worthy of so great distinction, being "unsightly vessels of coarse, dark clay, with no trace of glaze other than that produced by the fusing of silicates accidentally present in the clay. and without any technical merit beyond a certain regularity of form due to the employment of the wheel in their construction." (Brinkley)

Articles for household use, utensils for religious ceremonies and jars for several purposes were made by potters of the tenth century in the following provinces: Izumo, Hizen, Harima, Settsu, Tamba, Sansuki, Awa, Choshu, Chikuzen, Chikugo, Ōmi, Mino, Owari and Mikawa. But this was unglazed ware, and not until the early part of the thirteenth century was the production of glaze accomplished and put into general use. This was done by Kato Shirozaemon, a potter who had traveled to China to learn the art, and who, after years of study there, returned to his native country and established himself in his new work at Seto, Owari Province. The main output from his workshop was tea jars, the which had been his first inspiration, as it was just previous to his going to China that tea had been introduced therefrom, together with the various objects used for containing and brewing it, and the finish of the Chinese pottery employed for the purpose, and then seen for the first time in Japan, was at once appreciated, and, as soon as the knowledge of

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POTTERY AND POTTERS

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producing it could be perfected and practised by her potters.

Kato Shirozaemon used to say that a day of a da k colour, as was also the glaze, but more of a brown, with traces here and there of an azure hue. The pottery became known as Seto ware, and continued to fully maintain the reputation it had justly earned by the public for its excellence, and wonderful [illegible] "good of Kiūei," and a temple was erected in his memory where festivals were celebrated twice yearly. He is also called the father of pottery.

For several hundred years afterwards little development in the potter's art was achieved, the exquisite glazes and colorings of Chinese ware being but a buried wonders to the Japanese, and not one of whom, till Gorodayu (Shonzui) (1510), undertook to learn anything of its technical secrets. To this potter, likewise, except that he was a native of Ise, is known as to his history before he went to China, where he studied the art of underglaze decoration and the methods used by Chinese potters; he returned after five years and settled in Arita, Hizen Province.

Porcelain clay was not then known to exist in Japan, and Gorodayu had brought with him from China all the necessary materials for making the ware he had learned to produce. He found in which was a quantity of the wonderful Mokumeushi blue used in the decoration, by which his pieces may be distinguished from the reproductions which were made after a demand arose for the first porcelain made in Japan, that of Japanese clay.

This supply of materials did not last very long, and the discovery of the stone in the very vicinity in which he worked, which afterwards made it the centre of the porcelain industry in Japan, did not occur until long after Gorodayu's death. The motives used by him were of both Chinese and native design, floral patterns predominating. The ware he produced was known as Sho-sho-gosu, or kind made in China, and the designs were such as [illegible] vases, jars, cups and plates. Many of these have been treasured in various collections by native connoisseurs.

The [illegible] in the direction of education at Arita, the potter's art in Japan came after Ieyasu had established his rule, and undertook to promote industrial arts. A ware called Shōkō-yaki, highly approved by him, was made at Ta kimi, near Izumo, by [illegible]. It was [illegible], but [illegible] polished, became of a rich cream color, having blacks, reds, or gold lacquer decoration, specimens of which remain, in the form of vases and incense burners.

The Ao-ji-ware [illegible] splendid examples of the potter's art from China, which had come to him [illegible] from the Middle Kingdom, but this by no means satisfied him; it only served to stimulate his desire to [illegible] of his own country [illegible] objects of similar merit.

To that end he gave an order to his generals who were being sent in charge of an expedition to Korea, that they should bring with them, on their return, as many expert Korean potters as possible. In obedience to this command, eventually potteries were established in various parts of Japan, Kyūshū in particular, by the Korean potters thus obtained, and the Japanese began their real training in the art, the results of which brought fame to their country throughout the world; but Hideyoshi had passed away before much had been achieved in the attainment of what he sought for

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producing it could be acquired, adopted by her potters.

Kato Shirozaemon used a reddish clay of a dark color, as was also the glaze, but more of a brown, with traces here and there of another hue. His pottery became known as Seto ware and so enthusiastically was he followed by other potters, that the term was soon applied to all Japanese pottery. So highly was its originator esteemed by the public that he was deified and worshiped as the 'god of kilns,' and a temple was erected in his memory where festivals are celebrated twice yearly. He is also called the father of pottery.

For several hundred years afterwards little development in the potter's art was achieved, the exquisite glazes and colorings of Chinese ware being but admired wonders to the Japanese, and not one of whom, till Gorodayu Goshonzui (1510), undertook to learn anything of its technical nature. Of this potter little, except that he was a native of Ise, is known as to his history before he went to China, where he studied the art of under-glaze decoration and the methods used by Chinese potters; he returned after five years and settled in Arita, Hizen Province.

Porcelain clay was not then known to exist in Japan, and Goshonzui had brought with him from China all the necessary materials for making the ware he had learned to produce, included in which was a quantity of the wonderful Mohammedan blue used in the decoration, by which his pieces may be distinguished from the reproductions which were made after a demand arose for the first porcelain made in Japan, though not of Japanese clay.

His supply of materials did not last very long, and the discovery of the same in the very vicinity in which he worked, which afterwards made it the centre of the porcelain industry in Japan, did not occur until long after Goshonzui's death. The motives used by him were of both Chinese and native design, floral patterns predominating. The ware he produced was not the delicate kind made in China, but heavier, and the things were such as censers, water jars, tea jars, cups and plates, which steadily increased in estimated value, and have been treasured in various collections by native connoisseurs.

The next step in the direction of advancing the potter's art in Japan came after Hideyoshi had established his rule, and undertook to promote industrial arts. A ware called *Soshiro-yaki*, highly approved by him, was made at Fushimi, near Kyoto, by one Soshiro. It was an unglazed, but finely polished biscuit ware of a rich cream color, having black, red or gold lacquer decoration, specimens of which remain, in the form of tea jars and incense burners.

The *Taiko* possessed many splendid examples of the potter's art from China, which had come to him as princely gifts from the Middle Kingdom, but this by no means satisfied him; it only served to stimulate his desire to see the craftsmen of his own country create objects of similar merit.

To that end he gave an order to his generals who were being sent in charge of an expedition to Korea, that they should bring with them, on their return, as many expert Korean potters as possible. In obedience to this command, eventually potteries were established in various parts of Japan, Kyushu in particular, by the Korean potters thus obtained, and the Japanese began their real training in the art, the results of which brought fame to their country throughout the world; but Hideyoshi had passed away before much had been achieved in the attainment of what he sought for

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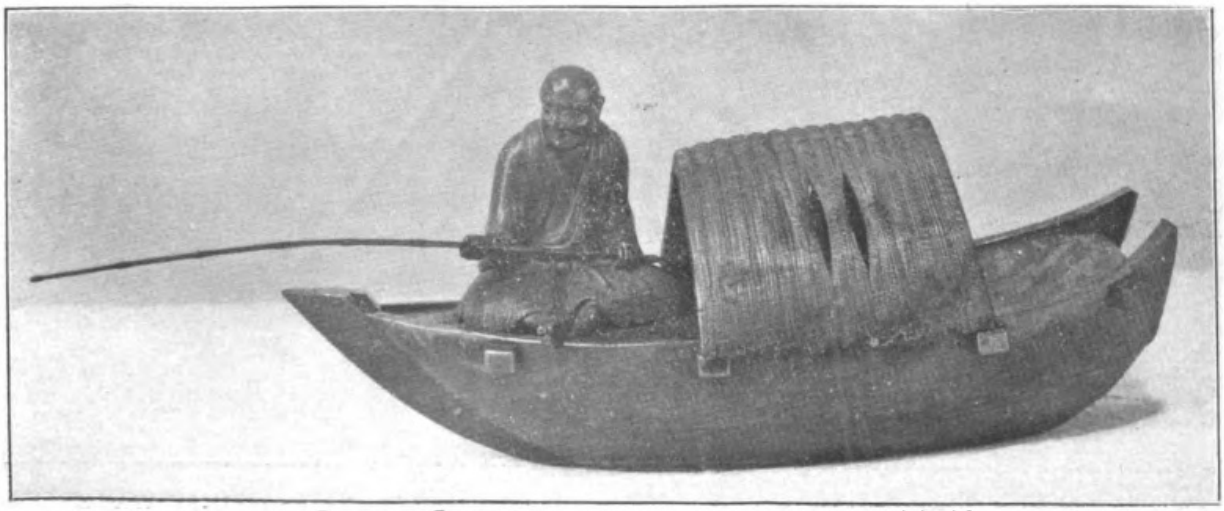
INCENSE BURNER — SETO WARE

INCENSE BURNER — AWO IMBE WARE



OKIMONO — IWAMI WARE

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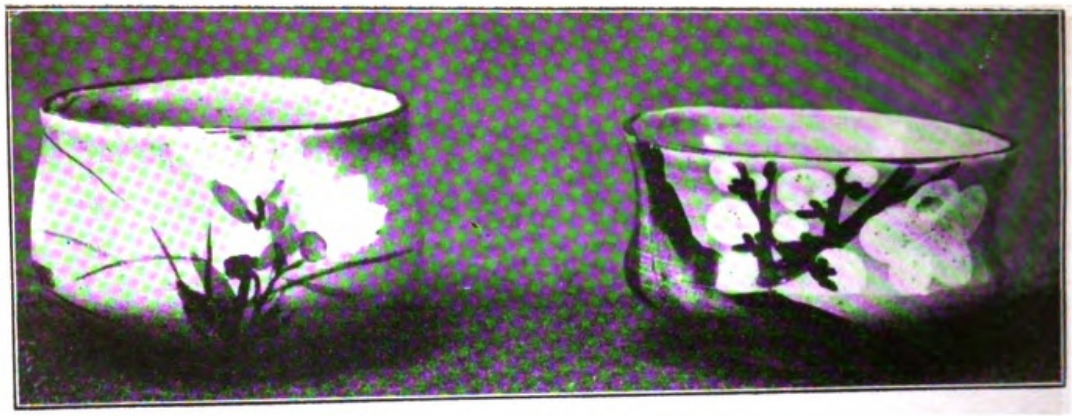
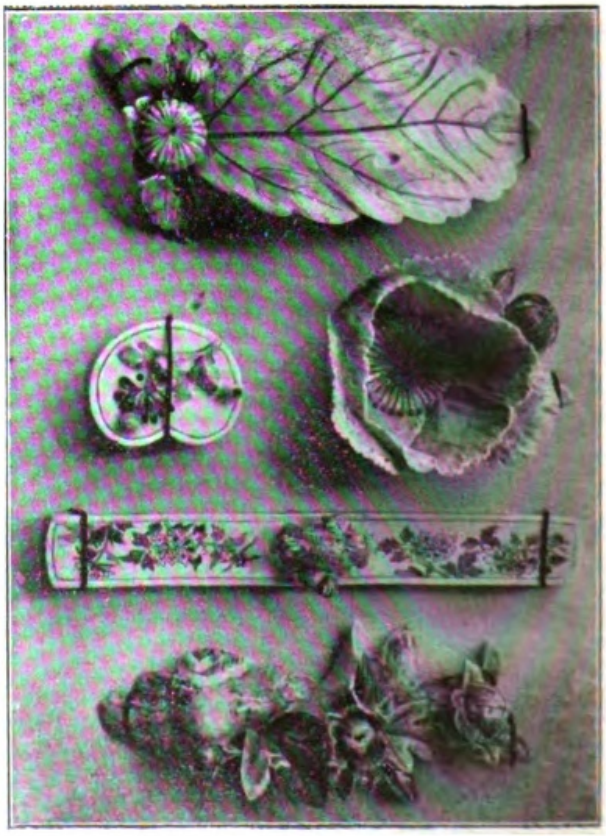


TEA BOWLS BY KENZAN — KYOTO WARE

LARGE PLATES — ARITA WARE

WATER JAR — AWATA WARE



WRITING SET — SATSUMA WARE

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Japanese potters.

The first Japanese pottery of a specific kind to become an industrial product was the famous *Raku* ware made at Kyoto since the second quarter of the sixteenth century. Its originator was a Korean potter who came to Japan about 1525, married a Japanese wife, and began the making of a ware which was called *So-kei-yaki*, but which had little to recommend it. Upon his death, in 1560, his wife took up the work which she accomplished with sufficient skill and art to attract the attention of the then great *cha-no-yu* authority, Rikyu. The ware made by the wife, and subsequently by the son, was known as *Ama-yaki*, and the son, Chojiro, succeeded in obtaining an order from Nobunaga, which made the ware popular, and it later attracted Hideyoshi's attention, and he granted Chojiro a gold seal inscribed with the name *Raku*, which was permanently adopted as the name and seal of this pottery, made by successive members of the family down to the present time.

The early examples of *Raku* ware were hand made, with a black glaze, which was changed later to a light red. The shapes were those best suited to the tastes of the masters of the tea ceremony, simple but odd. Light yellow, black marked with red, green, cream and varigated crackled glazes have been used upon *Raku*, and gold was used for decoration by one of the *Raku* potters. The most famous of these was the fourth in descent, who is known by two names other than that used in his industry: Doniu and Nonko.

The method of making *Raku* has caused many pieces to show tong-marks, which disfigure them in the eyes of the connoisseur, but which, under the name *Hasami-yaki*, 'tongs ware,' receive the admiration of the unknowing.

Among Hideyoshi's generals in Korea was Prince Nabeshima, a *daimyo* of Hizen Province, and upon his return to Japan (1598), the Koreans he brought with him established potteries in several places in Hizen, and the wares produced from this time onward, by the subsequent generations of these potters are *Imari-yaki*, *Nabeshima-yaki*, and *Hirado-yaki* upon whose excellence and beauty rests the fame of Japanese porcelain.

The discovery of porcelain clay in Japan is said to have been made in the year 1605, by a Korean potter named Kanagai Risampei, in a hill called Izumi-yama, near Arita, and it was at this place that *Imari-yaki* was made, the name of the ware having fallen upon it because it was shipped from the near by port of Imari. So that the manufacture of the first real Japanese porcelain began at that time, and the potters who, a little later, came into prominence on account of their admirable work in the new porcelain, were Takahara Goroshichi and Sakaida Kakiemon.

The decoration of this early porcelain was chiefly blue, of the under-glaze variety, though it was lately discovered that they also understood and used vitrifiable enamels. The latter mode of decoration was, however, very rudimentary until Kakiemon learned something more of the Chinese method of applying it, from a Chinese official whom he met in Nagasaki. After this time, or about 1650, Imari ware became much improved in both technical and decorative qualities, having a biscuit of fine texture, a soft, white glaze and chaste ornament.

What is known as "Old Japan" is the Imari ware which was produced according to foreign ideas for commercial purposes, the old Dutch traders considering the then sparsely decorated ware of the

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Arita potters unattractive. This is profusely decorated with enamels over the original blue under-glaze pattern, therefore requiring the piece to have been twice fired, which process robbed the glaze of some of its beauty, and often extended its detrimental effects to the blue decoration.

"If to floral subjects, scrolls and diapers are added the mythical phœnix, dragon, unicorn and lion, landscapes in medallions or panels, and figures of women in sweeping robes or of warriors in brightly pointed armor, a complete catalogue is obtained of subjects from which the Arita potter made his choice. The dominant colors of his pieces in those early days were blue and red; the former under the glaze, the latter over it. The quality of red in all specimens of good Imari ware deserves careful attention. The rich, soft color of the ancient keramists is no longer present, except in special cases: the common red of modern potters can be compared to nothing but sealing-wax. Gold was used in some profusion during the early period, and, indeed, has always been used. Gold scrolls on a blue ground, phœnixes with gilded feathers, flowers with gilt petals, and leaves with gilt veins are commonly found. The result of all these modifications was eminently satisfactory to the Dutch, who exported large quantities of the brilliant ware." (Brinkley)

In 1660 the feudal chief of Hizen interested himself in a pottery which had been opened at Okawachi, where wares for official use were being made, and desiring to have produced a porcelain of exceptional merits, he not only contributed largely in funds for the expense of conducting the work, but instituted the custom of giving expert potters a certain rank. The sale of the ware, which was called *Nabeshima-yaki*, was strictly prohibited, so that the entire absence of any commercial aspect, rapidly raised the standard of the work to that of pre-eminence among Japanese enamel-decorated porcelains.

Although the materials for this porcelain were brought from Arita, both the paste and glaze of *Nabeshima-yaki* are superior to that of Imari ware, and the decoration is in accordance with pure Japanese taste, being delicate and unobtrusive, mostly of floral designs, under-glaze decoration seldom being used. Besides this porcelain, the *Nabeshima-yaki* included exquisite *Seiji*, closely resembling the Chinese production which is so like jade.

The decoration, which is blue only, is exquisite in design, execution and color; having a wide range as to the first, embracing nearly all the subjects used by the potters of that time; but the tone of color was usually of a pure, clear blue, not found in any other ware. Many pieces are remarkable for their delicately modeled figures of children or animals.

Like Nabeshima ware, *Hirado-yaki* was made only for the private use of its promoter, its sale not being allowed, and very few pieces are marked, and few have passed into foreign collections.

(*To be continued*)

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SHIPBUILDING IN JAPAN

THAT some form of vessel was known in Japan since pre-historic days, is implied from the fact that mythological legends say that one of the gods was banished and sent out to sea in a boat called *amano-iwakusu-fune*. Emperor Jimmu (660-585 B. C.) is said to have proceeded from Hyogo to Settsu with his warriors, in vessels, and an account is given of a ship one hundred feet long being built and launched at the order of Emperor Ojin (270-310 A.D.), though nothing is related as to the method or kind of construction; but there seems reason to suppose that camphor trees were used as material.

Even as late as the beginning of the seventeenth century, when Japanese merchant ships visited the Philippines, Siam and Mexico, no record was made as to the structure of their ships, but since Portuguese and other foreign vessels had reached Japan by that time, it seems not unlikely that the Japanese had acquired from Europeans knowledge of constructing sea-going vessels.

The largest Japanese junk was called *sengoku-bune*, signifying its capacity for one thousand *koku*. Such a boat had one sail composed of three hundred and twelve pieces of matting, from sixteen to eighteen oars, and an iron anchor with eight flukes, weighing about five hundred pounds.

Ship carpenters lived in fishing villages, and their trade was made hereditary, whatever knowledge was gained from experience by the father, being taught the son, and so handed down from generation to generation, the science of the art being entirely unknown to them.

Shortly after the Japanese had learned to build ships worthy the name, the Tokugawa Government interdicted all intercourse with the outside world and prohibited the construction of ships of large size, thus preventing any further progress in the art.

After the arrival of Commodore Perry in 1855, when the Government was made to realize the necessity of creating a navy, the first thing that had to be done was to revoke the interdiction against building ships of large size, and immediately ships fashioned after European models began to be built both by the Government and various clans in different parts of the country, among which may be mentioned first of all that built at Uraga by the Government, a two-masted vessel of the schooner type, one hundred fifty feet in length; several three-masted sailing vessels by Satsuma men, and a similar vessel built at Ishikawa-jima by the Mito clan.

In 1854, a Russian man-of-war was wrecked off the coast at Shimodo, by a tidal wave, and her crew of five hundred set about building vessels that would carry them back to their own country. Japanese carpenters and blacksmiths were engaged to assist them, and the work was accomplished at Kimizawa, of the same province, being completed the following year, when the Russians sailed for Vladivostock in the two schooners.

The artisans employed by the Russians made the best of their opportunity and were able to undertake work on their own account, and this it was that enabled the Tokugawa Government to construct vessels of the same type (which became known as the Kimizawa) by employing natives only, and these men formed the first working force in the naval dockyard

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SHIPBUILDING IN JAPAN

THAT some form of vessel was known in Japan almost from the dawn of its mythological legends is implied from the fact that mythological legends say that one of the gods was banished to a boat called ... in a boat called ... Emperor Jimmu (660-585 B.C.) is said to have proceeded from Hyūga to Settsu with his warriors, in vessels, and an account is given of a ship one hundred feet long being built and furnished at the order of Emperor Yūjin (270-310 A.D.), though nothing is related as to the model or kind of construction; but there seems reason to suppose that simple rafts were used as material.

Even as late as the beginning of the seventeenth century, when Japanese merchant ships visited the Philippines, Siam and Mexico, no record was made as to the structure of their ships, but since Portuguese and other foreign vessels had reached Japan by that time, it seems almost likely that the Japanese had acquired from European knowledge of constructing sea-going vessels.

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Ship carpenters lived in fishing villages, and their trade was made hereditary, whatever knowledge was gained from experience by the father, being kept in the son, and so handed down from generation to generation, the secrets of the art being entirely unknown to others.

Shortly after the Japanese had learned

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subsequently [illegible] by the Government to [illegible].

During the same year [illegible] the Russian [illegible] of Iron Works [illegible] the Vladivostok [illegible] the North-[illegible] insurrection, [illegible] of a trading [illegible] These vessels [illegible] King of the [illegible] years Sayers [illegible] remained [illegible] at Nagasaki [illegible] upon which [illegible] achieved by the [illegible] under the [illegible]

In 1874, [illegible] four vessels [illegible] naval studies [illegible] engaged from [illegible] machinery, and [illegible] was imported from [illegible] made it possible for Japan to [illegible] repair the ship [illegible] to Japanese [illegible] building.

A little later (1876) Kawasaki [illegible] arranged for a [illegible] building yard at Tsukiji, Tokyo, in [illegible] could be built, but only small [illegible] were undertaken [illegible] the Navy of the Meiji era.

Graduates [illegible] could [illegible] sent to Europe [illegible] Public [illegible] Tokyo [illegible] Tsukiji [illegible] the Imperial [illegible] Japanese [illegible] in 1876 [illegible] the first [illegible] Japanese [illegible] Kawasaki, [illegible] Government [illegible] Nagasaki [illegible] Mitsubishi [illegible] Company.

In 1877, however, all the [illegible] Japanese [illegible] were [illegible] from the Government [illegible] Nagasaki [illegible] Mitsubishi [illegible] Company for [illegible] Japanese [illegible] Kawasaki [illegible] Company, and [illegible] the Government [illegible] Company [illegible] Japanese [illegible] Company.

In 1878, [illegible] Japanese [illegible] Company [illegible] Japanese [illegible] Company [illegible] Japanese [illegible] Company

subsequently established by the Government at Yokosuka.

During the same year that the Russian man-of-war had been wrecked, the Tokugawa Government had asked the Netherlands to send to Japan several instructors, who were to take charge of of a training school for naval cadets. These men brought as a present from the King of the Netherlands to the Tokugawa *Shogun*, a war vessel, which was renamed *Kwan-ko Maru* and stationed at Nagasaki. becoming the training ship upon which a number of young men selected by the Government were placed under the new foreign instructors, to study navigation and naval science.

In 1857, the Government established iron works at Nagasaki, ten experts in naval architecture and engineering being engaged from Holland to supervise the undertaking, and necessary machinery was imported from that country. This made it possible for Japan to keep in repair the ships she had acquired and to begin instruction in the art of shipbuilding.

A little later (1864) the Government arranged for a shipbuilding yard at Tategami, where men-of-war could be built, but only small merchant steamers were undertaken until the beginning of the Meiji era.

Graduates from the Nagasaki training school had been sent to the Ishikawajima dockyard, in Yedo (now Tokyo), to undertake the building of a ship of foreign model ordered by the Tokugawa Government. It was launched in 1864 and named the *Chiyodagata Maru*, being the first steamship built by Japanese experts and workmen. It was of wood, one hundred four feet long, sixty-horse-power engine, and one hundred thirty-eight tons.

Both Nagasaki and Ishikawajima were unsuited for the building of ships of very large size, being far too limited in scale, so in 1864 the Government decided to build a large naval dockyard at Yokosuka, and through the French Minister secured French naval architects and machinery, and the work was begun in 1866. M. Veny, engineer, directed the undertaking at a salary of four hundred dollars per month, while his first assistant was paid three hundred. The work was not completed until after the Restoration, being finished by the new Government, 1871, and has since been made by it the greatest naval dockyard in Japan.

The original equipment consisted of sixteen machines and fifty furnaces for casting and refining. One-hundred eighty-horse-power engines were employed.

The Department of Public Works took charge of the Nagasaki iron works and shipyard in 1871 and greatly enlarged its scope, adding a dry-dock and making other extensions.

The new Government established another dockyard at Kobe, in 1874, to be used for repairing; ten years later both the Nagasaki and Kobe dockyards were disposed of by the Government, the former being purchased by the Mitsu Bishi Company, and the latter by the Kawasaki Shipbuilding Company, which two concerns have become the most important ones of the kind in the Far East. Other shipbuilding companies worthy of notice are the Osaka Iron Works, the Uraga Dock Company, and the Yokohama Dock Company.

Up to 1877, however, all the steamships used in carrying trade were foreign built. At this time the Government began the construction of war ships at Yokosuka, and an increased demand for steamers in carrying trade in the Inland Sea encouraged the building of wooden vessels for that purpose in Japanese

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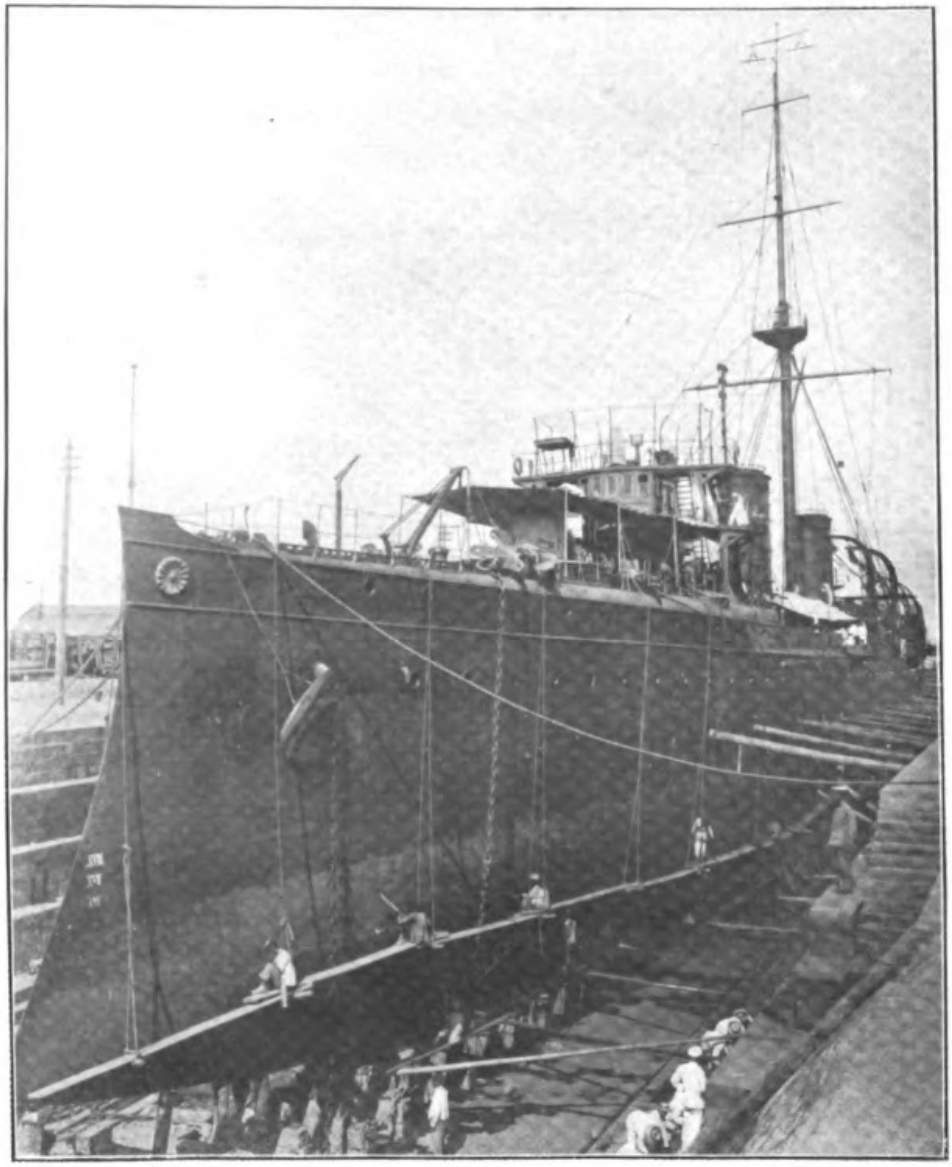
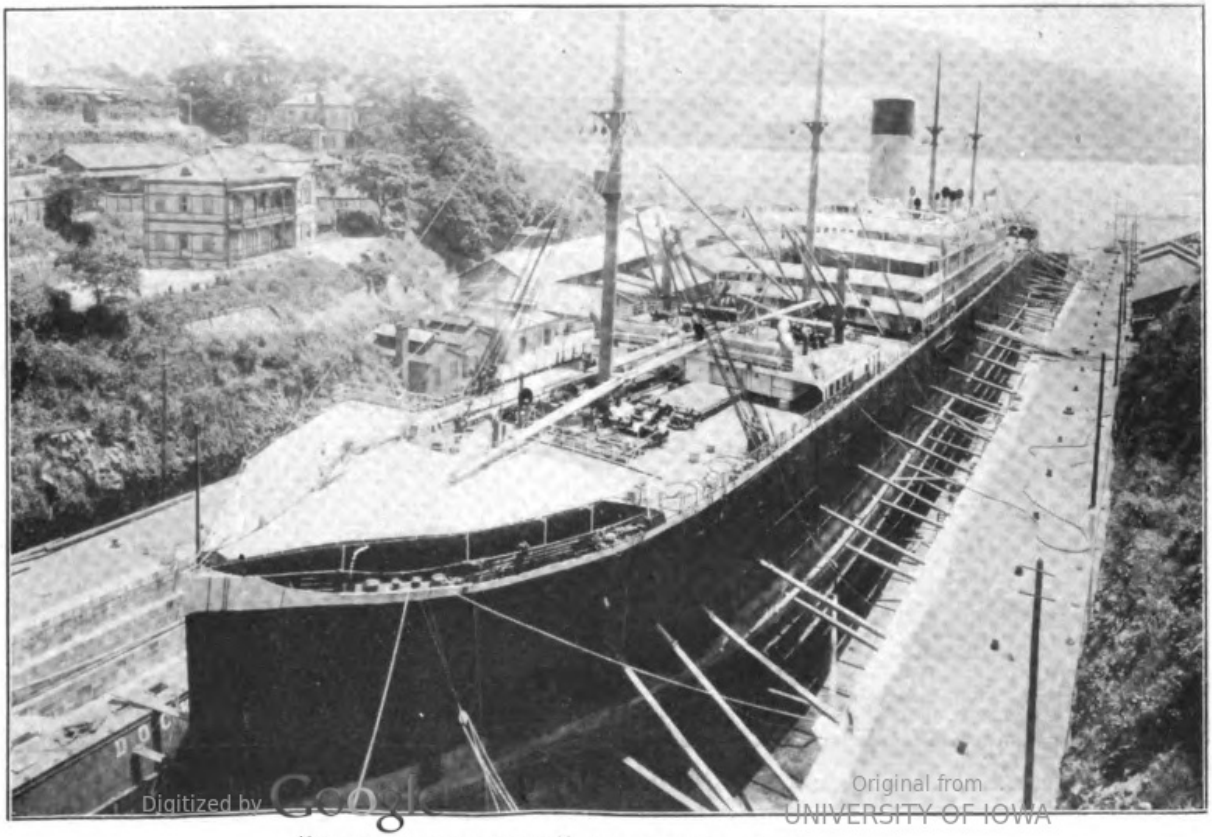


IMPERIAL JAPANESE MAN-OF-WAR IN KAWASAKI DOCK



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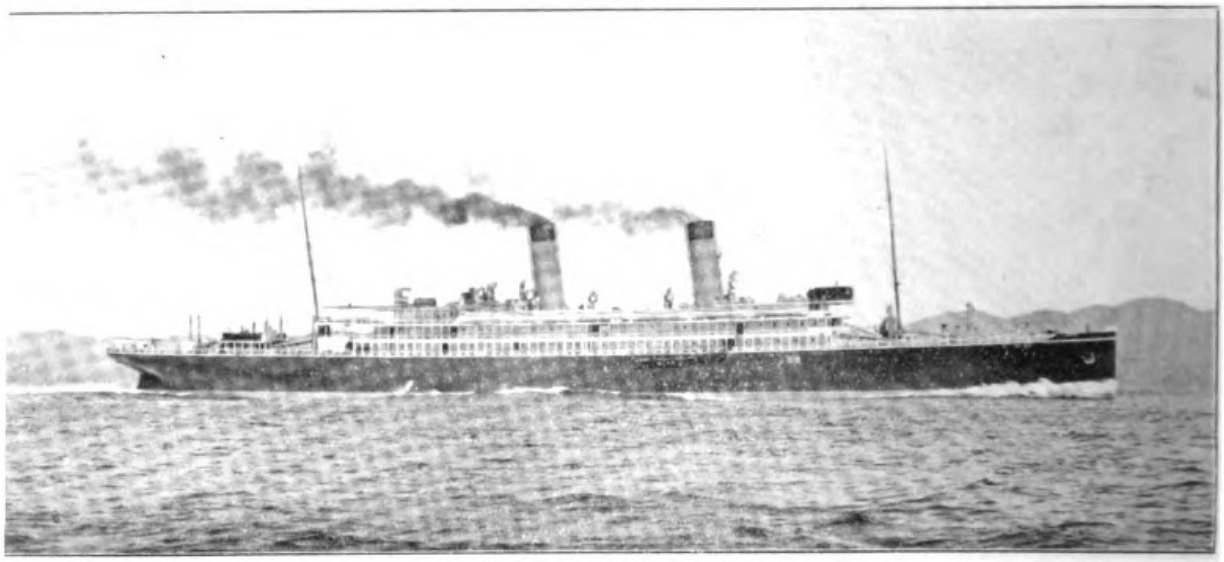
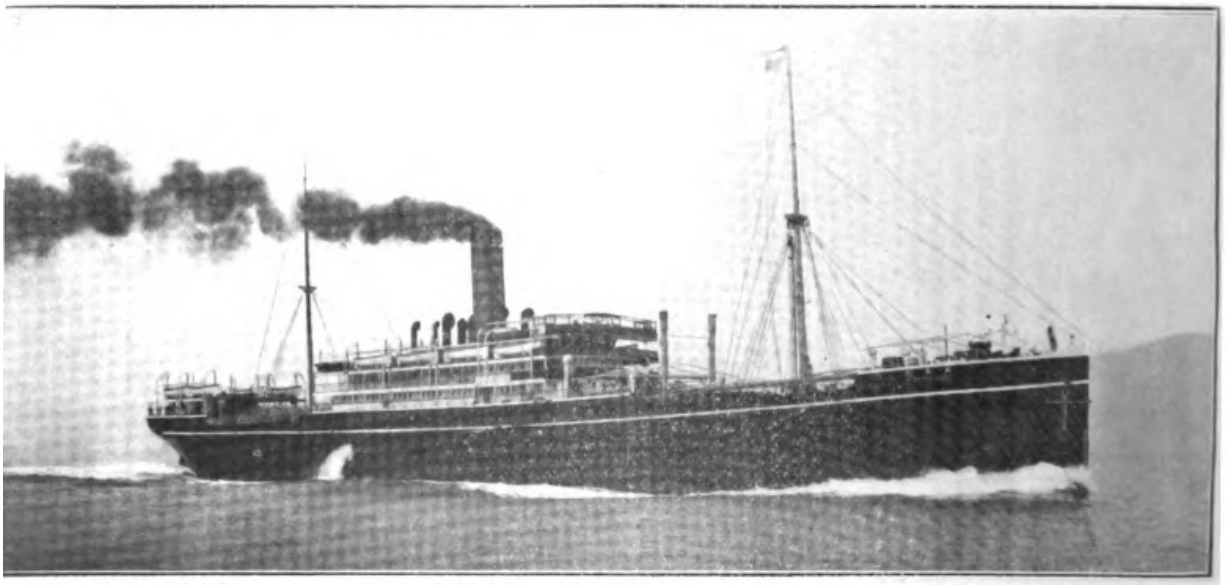
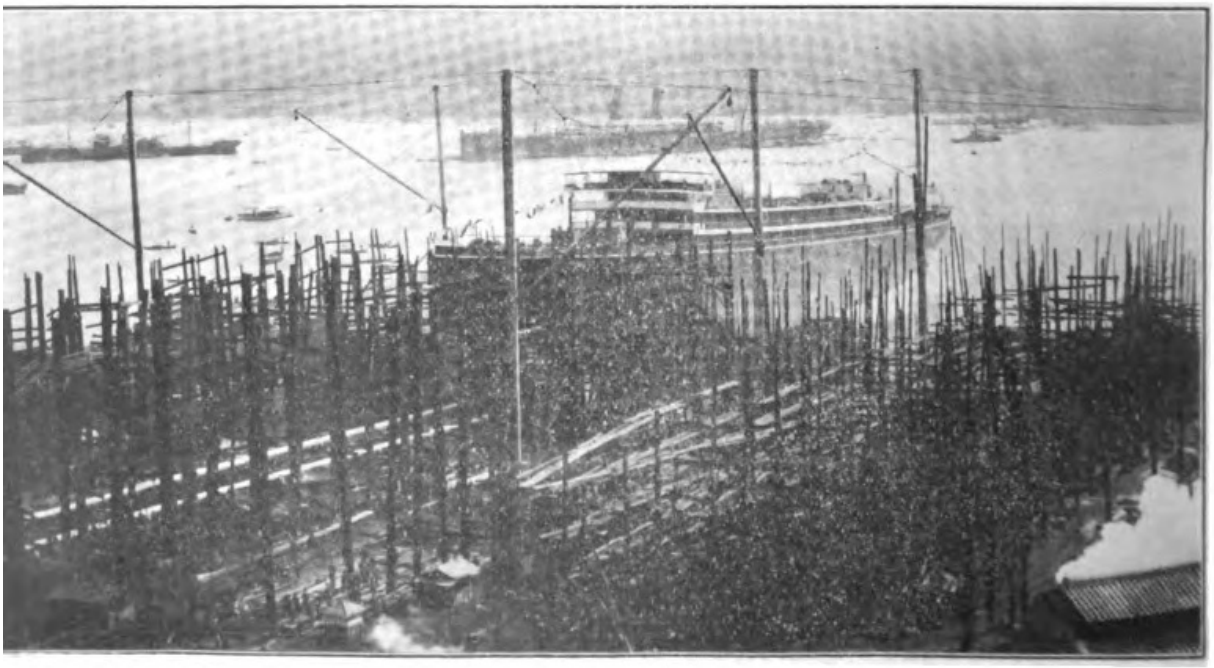
"THE MINNESOTA" IN NAVAL DOCK



"CHIYO-MARU," BUILT AT MITSU BISHI DOCKYARDS, NAGASAKI



"MISHIMA-MARU," BUILT AT KAWASAKI DOCKYARDS, KOBE



LAUNCHING THE "SHUNYO-MARU," MITSU BISHI DOCKYARDS, NAGASAKI

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docks, and such progress was made in the industry, that the steamers required were entirely supplied from Osaka, Nagasaki, Kobe and Tokyo shipyards.

In 1897 the Government issued an order prohibiting the building of Japanese junks larger than five hundred *koku* capacity, on account of their not meeting the requirements of the time. This gave a further impetus to shipbuilding of a foreign type. In 1890 three steel steamers of seven hundred tons each were launched at Nagasaki, and the construction of similar ones was at once undertaken at other docks.

It had not been found possible, however, to build men-of-war of superior quality, and these were ordered from England and France, and steel and iron materials required for building Japanese steamers had to be imported from England and America.

But after the war with China, shipbuilding in Japan made sudden strides when the Government promulgated regulations for the Encouragement of Naval Architecture and Navigation (1896). A steamship company, the Nippon Yusen Kaisha, organized a European line, with plans for six steamers of six thousand tons each, one of which was completed by the Mitsu Bishi Company, at Nagasaki, 1898, at that time the largest steamer ever built in Japan. With the completion of the well equipped arsenals and the general progress in shipbuilding, Japan was now able to build first class men-of-war, still using steel and iron from abroad, but later a large iron manufactory was established at Edamitsu, Chikuzen Province, and there is now in course of construction a steel foundry of the most improved plan, at Muroran, Hokkaido, the president of which is former Vice-admiral Yomanauchi Masuji, of Kure Naval Station. So it is hoped, that in the near future Japan will be entirely independent of foreign countries for her supply of iron and steel materials for the manufacture of war ships.

Previous to the enactment of the Shipbuilding Encouragement Law, the largest ship made in Japanese dockyards did not exceed fifteen hundred tons with a speed of twenty-one knots, while since then steamships of above thirteen hundred tons and a speed of twenty-one knots have been made. In 1908 a partial amendment of the above mentioned law limited the grant of subsidy to steel ships of more than a thousand tons, the amount of subsidy ranging from five to ten dollars per ton.

In 1903 the Uraga Dockyard began the construction of five gunboats for the United States, to be used in the Philippines; the Mitsu Bishi Company built six steel steamers of from two to six thousand tons, and the Kawasaki Company built four steel ships, total tonnage eighteen thousand.

The *Tenyo Maru*, an ocean liner of the Imperial Japanese mail service belonging to the Toyo Kisen Kaisha, was built at Nagasaki by the Mitsu Bishi Company, in 1907, and is equal in every respect to any made in other countries. It is of steel, with double bottom throughout, bunkers for petroleum used as fuel, twelve water-tight compartments, Parson's turbine three-axle engine, and cylindrical, single opening boilers; its tonnage is 13,454 all told, and speed 20.35 knots at half load. There are three decks, accommodation for 261 cabin, 47 second class, and 816 steerage passengers.

The great increase in the number of shipyards after 1896 brought the number from less than forty up to two hundred forty, with fifty-five docks, in 1909.

The following statistics show the

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development of shipbuilding in Japan since 1870.

Year	No.	Tons	No.	Tons
1870	2	1,500	—	—
1871	5	1,150	1	70
1872	6	1,600	—	—
1873	2	1,300	1	77
1874	3	1,600	—	—
1875	14	4,002	4	831
1876	8	1,150	11	670
1877	4	1,450	19	1,691
1878	1	1,200	1	1,001
1879	14	3,631	50	5,511
1880	4	1,415	150	10,918
1881	5	1,027	107	7,177
1882	27	5,184	72	9,175
1883	31	5,111	1	80
1884	14	1,136	13	2,200
1885	10	1,529	10	1,021
1886	16	1,125	23	1,715
1887	15	1,140	25	1,813
1888	20	2,200	18	1,136
1889	20	2,200	18	1,130
1890	20	6,000	4	1,113
1891	23	5,200	6	861
1892	34	5,024	8	1,881
1893	20	3,200	1	1,170
1894	22	3,600	10	1,311
1895	24	3,600	6	1,041
1896	30	5,000	11	1,101
1897	37	10,600	16	2,412
1898	31	15,000	207	30,000
1899	31	19,800	270	20,112
1900	32	15,400	10	17,171
1901	71	17,870	90	17,000
1902	47	10,170	145	1,414
1903	69	35,000	114	6,000
1904	111	27,500	113	11,257
1905	104	30,000	278	16,300
1906	90	51,151	111	24,111
1907	70	50,000	118	10,000
1908	57	65,170	110	1
1909	69	60,000	105	15,000

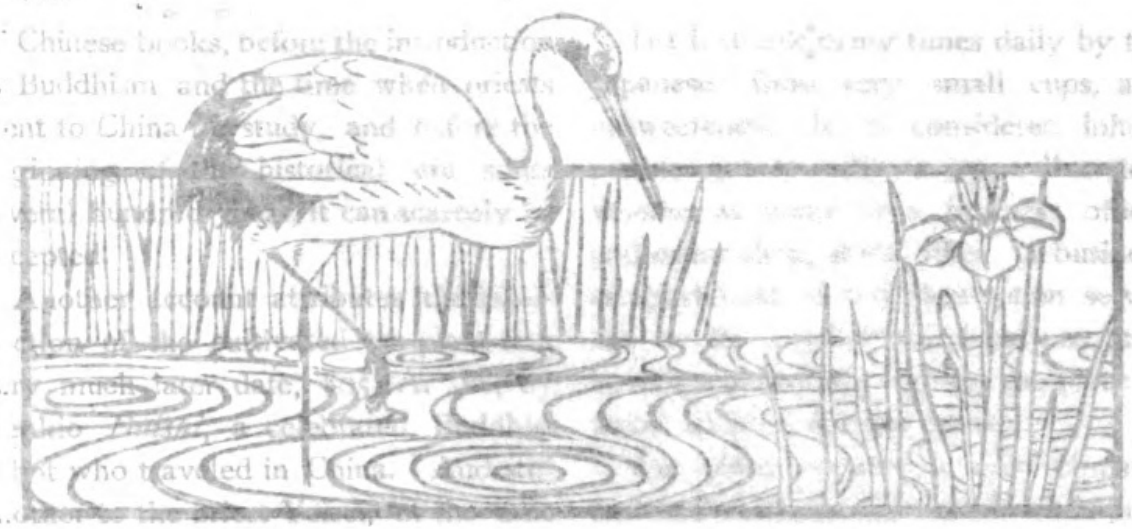
The total registered total tonnage up to 1909 is the

The armored cruiser *Aiwawa*, which is now undergoing the official naval review at the Royal Coronation in England, was launched at Yokosuka Dockyard in 1910. It is of 14,620 tons.

The battle-ship *Settsu*, of 20,800 tons displacement, was launched in March of this year (1911) in the presence of His Imperial Highness, the Crown Prince. It is of 25,000 H. P., 20 knots speed, and is 520 feet long and 84 feet wide.

The *Yashima*, launched at Sasebo last month, is a cruiser of the most improved type, intended to be used as a scout ship. Its displacement is 4,101 tons, speed 26 knots, H. P. 22,500, or nearly four times the displacement, the skilful use of the steam turbine having made such a result possible. It is 475 feet long and 46 feet 6 inches wide. The *Yashima* is now the pride of the Japanese Navy.

Much progress has been made in the shipbuilding industry within the course of a decade or so, that Japan is now not only able to construct her own steamships and war vessels, but is able to manufacture the same for other countries.



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development of shipbuilding in Japan since 1870.

Year	Steamers No.	Steamers tonnage	Sailing vessels No.	Sailing vessels tonnage
1870	2	57	—	—
1871	5	115	1	50
1872	6	78	—	—
1873	2	32	1	77
1874	3	64	—	—
1875	14	462	4	83
1876	8	146	11	639
1877	16	474	16	1,649
1878	24	886	51	5,204
1879	19	839	50	5,781
1880	41	3,193	150	10,931
1881	38	2 097	107	9,477
1882	27	1,884	73	8,175
1883	31	3,411	32	2,790
1884	11	1,338	19	2,889
1885	19	1,529	16	1,921
1886	16	1,128	23	1,485
1887	18	1,440	23	1,633
1888	26	2,696	18	1,348
1889	26	2,269	18	1,300
1890	30	6,868	13	1,213
1891	33	5,395	6	808
1892	32	5,944	8	688
1893	26	3,967	4	459
1894	33	5,847	10	1,311
1895	47	8,977	6	951
1896	36	5,860	11	1,061
1897	57	10,698	18	2,472
1898	54	13,929	202	20,836
1899	53	18,157	216	20,342
1900	53	15,308	193	17.873
1901	71	31,829	202	20,259
1902	67	16,328	137	13,035
1903	65	33,612	124	9,925
1904	114	27,500	119	11,275
1905	103	30,089	278	16,760
1906	90	35,151	411	26,444
1907	79	29,898	248	19,949
1908	77	68,070	192	14,607
1909	68	50,795	198	15,188

Note:—The tonnage given above up to 1889 is the registered total tonnage.

The armored cruiser *Kurama*, which has been dispatched to attend the ceremonial naval review at the Royal Coronation in England, was launched at Yokosuka Dockyard in 1910. It is of 14,620 tons.

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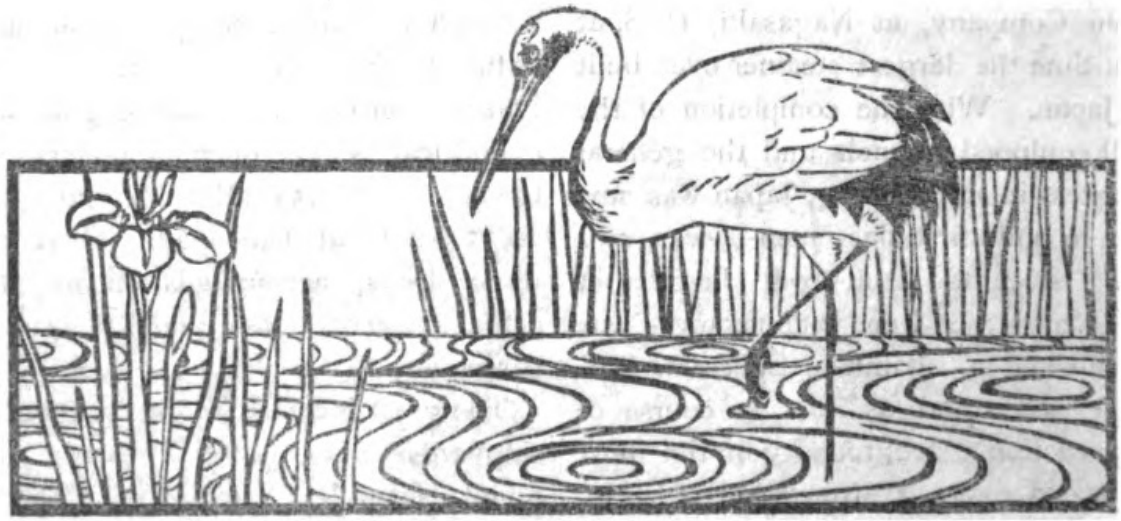
Such progress has been made in the shipbuilding industry within the course of a decade or so, that Japan is now not only able to construct her own steamships and war vessels, but is able to undertake the same for other countries.



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THE CULTIVATION OF TEA

TEA grows wild in many mountain districts in Japan, notably in Hiuga, Higo and Iyo, but a beverage prepared from the wild green tea is not palatable, being too bitter in taste; but in some places it is gathered and manufactured into black tea. Several different accounts are given by various writers, as to the time when the tea which became a staple product in Japan, was introduced from China; but all agree that it was brought back by a priest or priests who had been to that country for the purpose of study.

It is stated in "Japan By The Japanese," that the cultivation of tea originated some two thousand years ago, when Japanese priest visited China and returned with seed of the tea plant; and that the first mention of tea in Japanese history refers to the kind called *hiki cha* being served to one hundred priests assembled to read one of their books, guests of the Emperor who reigned 131-192 A. D. Now as this was before the Japanese had a written language, before the introduc- of Chinese books, before the introduction of Buddhism and the time when priests went to China for study, and before the beginning of the historical era some several hundred years, it can scarcely be accepted.

Another account attributes the introduction of the cultivated tea plant to a very much later date, 805 A. D., by Denkio *Daishi*, a celebrated Buddhist abbot who traveled in China. And still another to the priest Yeisei, at the time of Emperor Go-Toba, 1186-1198, who returned from China with tea which he planted at Hakata, in the province of Chikuzen, and this fact is clearly stated in authentic Japanese history. Later, he sent tea seed to Myokei, a priest of Yamashiro Province, who planted it at Uji, a village not far from Kyoto, where the soil was so well adapted to the requirements of the plant, that the most excellent results were obtained, and Uji is now famed for her fine tea gardens, producing the best tea in Japan. During the Tokugawa Shogunate, Uji was known as Chadokoro, or Tea District, and the Government granted special privileges to families there which had been engaged in the cultivation of tea for several generations.

Some of the best tea was always sent to the Mikado's Court at Kyoto as an offering, and it was also the custom to supply that for the personal use of the *Shogun*, it being forwarded in a tea case called *chatsubo* handed down from ancestors, and when it was carried to Yedo, even the *daimyo* who chanced to be on the road were obliged to make way for the tea caravan.

Tea is drunk many times daily by the Japanese, from very small cups, and unsweetened. It is considered inhospitable not to offer every caller tea, whether at home or a business office, and every shop, store, office, or business establishment of any description serves tea to its employes and patrons, the beverage practically taking the place of water which is seldom drunk.

The plant requires a mild climate, and that which has the best flavor is produced on hilly ground having firm, dry soil; for, though it grows more luxuriantly under different conditions and in more

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THE
CULTIVATION OF TEA

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fertile soil, the tea manufactured from such leaves does not make as pleasant a beverage.

The seed may be sown directly in the garden in which it is to grow permanently, or elsewhere and later be transplanted to the garden. In Japan it is usually sown in the garden in April, though sometimes in autumn, the ground having been thoroughly ploughed and manured previously. After a month's time the plants appear, and during the summer the roots are covered with straw to prevent drying, and in the same way the plants are protected from frost in winter. For three years they are given care to keep them clean and flourishing, and for choicest quality, the bushes are sheltered from the hot sun, by matting. No leaves can be plucked until the spring of the fourth year.

After the plants have attained that age they are plucked yearly, in many instances twice, but rarely three times during one season. The plucking is done in early spring when the young shoots have put out just four leaves, three of which are culled, leaving one new leaf. After about a month's time a second gathering may be had, after which the bushes are generally pruned into a uniform round shape to facilitate the next year's work.

In small gardens the plucking is only undertaken in pleasant weather, but on extensive plantations, such as those in Uji, no such rule is observed. It is mostly accomplished by girls and women anywhere from fourteen to fifty years of age, who flock to the districts at the beginning of the season, from all the surrounding provinces for miles. They are called *tsumiko* and are especially garbed for the work, wearing black garments without the regulation long sleeves, black gaiters, black or white *tabi* or cloth socks, black hand coverings, and cotton towels arranged over their heads. They carry suspended from their necks, round baskets about eighteen inches deep and wide, which usually bear the family crest of the planter, who is, in case of a small garden, also the manufacturer.

These tea gatherers begin at daybreak and work until sunset. They are paid according to the weight of the amount gathered, the contents of the baskets being weighed by the *banto*, or overseer as each is filled, and the amount entered in his book. The best and most experienced pickers are able to earn thirty or thirty-fiev cents for their fourteen hours labor.

Each morning the overseer inspects the bushes and tags those which are to be plucked. The work is done from the lower part of the bush upward. The plantations at Uji are so large that no second picking is resorted to, and the first leaves being the best, Uji tea is superior to other likely to be made from the second growth.

The work of picking continues for about a month, sometimes longer. On the last day, at Uji, before the laborers disperse, they are given a farewell dinner, on which occasion the master also gives them some bonus in addition to their earnings, and general good humor and exchange of best wishes to meet again the next season prevails. So much for the planting and plucking.

No less important than the cultivation of the plant is the cultivation, or developing treatment, bestowed upon the leaves after they are gathered. They are first placed in a sieve and all foreign particles removed, then they go into the steaming basket called *seiro*, over a large kettle of boiling water, to be steamed for a short time, during which the cover is removed once and the leaves stirred with a pair of long chopsticks.

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After cooling, they are scattered in a paper-lined wooden tray called *hoiro*, in which they are placed over a charcoal furnace and while being dried are rubbed between the hands of the workmen, called *hoiroshi*; this operation rolls the leaves and keeps them at an even temperature. As the process of twisting continues and the moisture is driven off, the leaves gradually assume a blackish color and at this stage the tea is called *shinaage*. It is then subjected to a higher temperature and when thoroughly dry takes on a greenish hue. It is again fired at a lower temperature and again rubbed between the hands, when it is then ready for home market. This is the process of manufacture of the green tea commonly used by the Japanese.

Tea growers and manufacturers employ from ten or fifteen to a hundred laborers, according to the size of their plantations; but the majority of gardens and factories are small and the work of plucking and firing is often accomplished by the family, and their special brand bears any name which they may choose to call it.

The cultivators of tea on a large scale, usually sell the crop, when gathered, to a manufacturer or to a middleman; when fired, it is sold to wholesale merchants, who in turn sell it to export agents, at Yokohama, Kobe or Nagasaki respectively the largest tea shipping ports. Among tea exporting firms in Yokohama there are thirteen English, eleven American, three German, but only two Japanese firms.

The choicest Japanese tea is consumed at home, the price of the superior qualities being from two dollars and a half to three fifty per pound. The tea exported in such quantities to the United States and Canada is mostly the second and third crops colored with indigo and powdered with gypsum to give it the appearance which Americans have considered desirable; in Japan this tea is worth but ten cents a pound, but it is generally retailed in America at from forty to sixty cents.

Before shipment the tea is stored in godowns, where it receives a final firing before becoming a ship's cargo, to insure absolute dryness, for inferior grades of tea lose their flavor very quickly if allowed to become damp. This firing is conducted on a large scale, several hundred workmen being employed, who live in various villages some miles out of the city, but who may be assembled on short notice to fire a consignment ordered rushed.

They must stand all day, from six in the morning, over the brick furnaces with glowing charcoal fires and iron pans, stirring the tea leaves with long chopsticks, stopping only to eat their rice, which they bring already cooked, and drink their tea which they make in their own pots. For their day's labor over the scorching pans, they receive from fifteen to seventy cents, according to their skill.

Coloring the tea is called "polishing," and this is done at the last firing, when it is coated with indigo or Prussian blue. The powder is sprinkled in the pans, then the leaves are put in and stirred constantly until the color is evenly distributed, the workers who handle this process showing arms that are dyed blue to their elbows.

Important individuals in the employ of tea merchants are the tea-tasters, who are always busy during June, July and August testing samples of tea, and upon their decision the price of the tea is determined. "Over and over the tea is tested by sample infusions and the leaves carefully inspected. All summer, at the exporting houses, the tea-tasters are busy with their rows of white cups. A cer-

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the pale or too suddenly rose and the increased demand for it was such as to induce a great speculation, which resulted in a rise for the opposite direction, and there have been heavy losses in the end.

About this time an exciting scene was made by the overturning of numerous lighters, filled with workmen being home, and upon subsequent to make to stay the progress of burning [illegible] commercial [illegible] another occasion [illegible] and the fall [illegible] [illegible] followed by [illegible] [illegible] the [illegible] [illegible] [illegible]

tain weight of leaves is put into each cup, the boiling water is poured on and allowed to stand for five minutes. The expert notes, meanwhile, the color of the liquid and the aroma, carefully watches the unrolling of the leaves, and then tastes the brew by slow sips, meditatively, discriminatingly. The tea-taster takes care to swallow very little, as its effects are disastrous in time. Tea-tasters as a rule follow their business but a few years, severe nerve and stomach trouble being brought on by the constant sipping of so much stimulant. Of course they command high salaries. Astonishing stories are told of the acuteness of their sense of taste and the certainty of their judgements."

The chief difference between green and black teas is that the former is fired when freshly picked, thereby preserving in it, full strength, the theine, or stimulating element; while for black tea the leaves are allowed to ferment for a week or two, before they are fired, which greatly diminishes the theine property, and renders an infusion from them less harmful to the nerves. This process changes the color of the leaves to a dark red, and when fired they become quite black.

The American trade in green tea now practically monopolized by Japan, was formerly supplied by China, but the Japan product was cheaper and quickly became a substitue for Chinese hyson and gunpowder teas in America, but has never become popular in Europe, where Ceylon, India and China teas are favorites.

Great fortunes were made in Japan tea in years past, but ways and means have changed, and now only moderate profits are made by tea merchants.

When the import duty on tea was removed by the United States, in 1872, the price of tea suddenly rose and the increased demand for it was such as to bring about gross adulteration, which resulted in a reaction in the opposite direction, and the merchants lost heavily by the relapse in the trade.

About this time an experiment was made by the Government in manufacturing black tea, Chinese workmen being brought over, and Japanese being sent to China to study the preparation of black tea, but it did not prove a commercial success. 1878 saw an another decline in the export trade, and the following year a convention was held in Yokohama to make plans for the encouragement of the tea industry, which was followed by a remarkable improvement and rise in the demand, only to be again abused by adulteration, completely shattering the tea merchants' reputations. The Government then sought to form a syndicate and make regulations for the punishment of the guilty ones, and later granted a subsidy of thirty-five thousand dollars for central organization, and established offices in New York, Chicago and Vladivostock, and a great effort was made to insure a good quality in export tea.

Circumstances had caused the United States to legislate against the importation of tea of inferior quality, and all tea was inspected and bad tea rejected. The tea traders then instituted inspection on this side, and prevented the export of such as was found not to be up to the standard, and under these conditions the trade continued to grow in importance.

The total production of tea last year in Japan was valued at $6,740,977 an increase of $1,081,654 over the previous year, and the amount exported to the United States during eight month sending February, 1911, was 46,972,479 pounds, valued there at $8,058,364.

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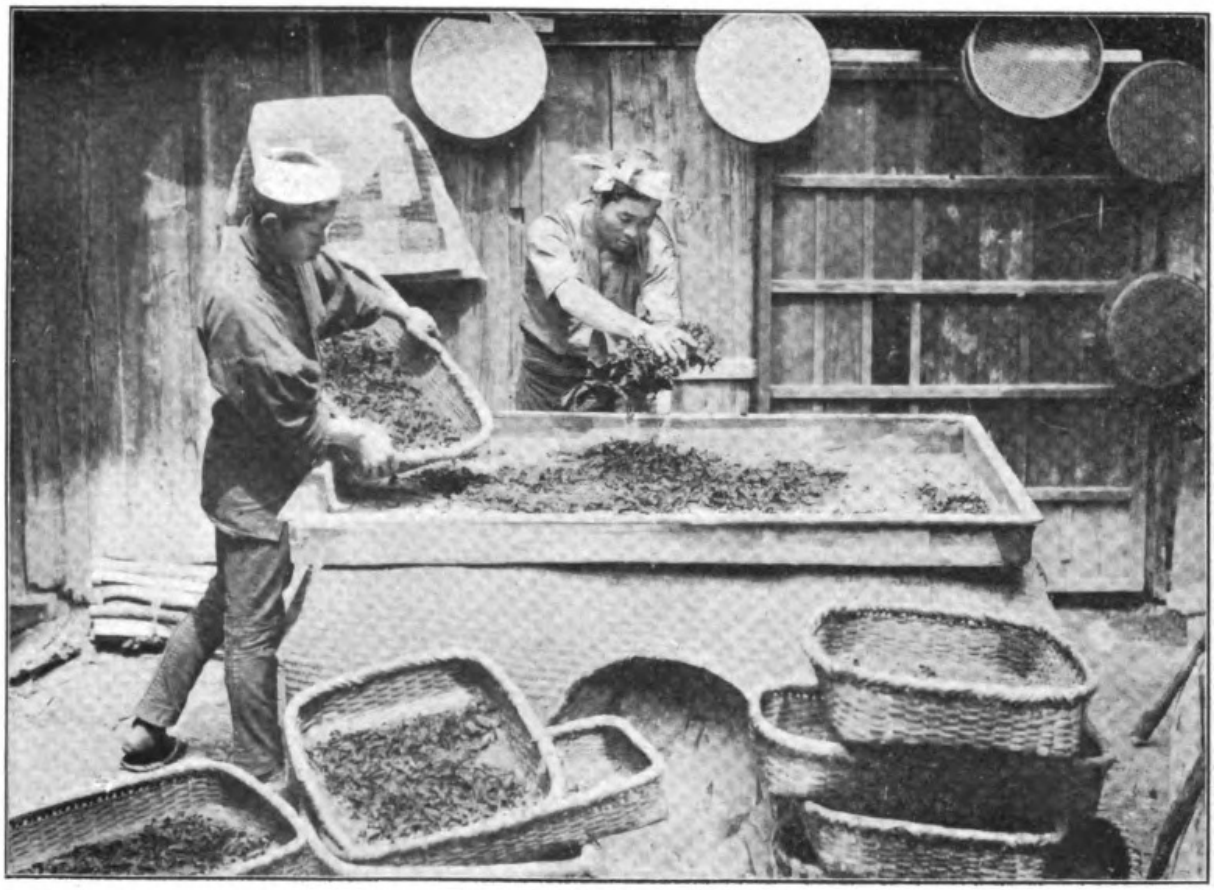
GATHERING TEA



FIRING TEA

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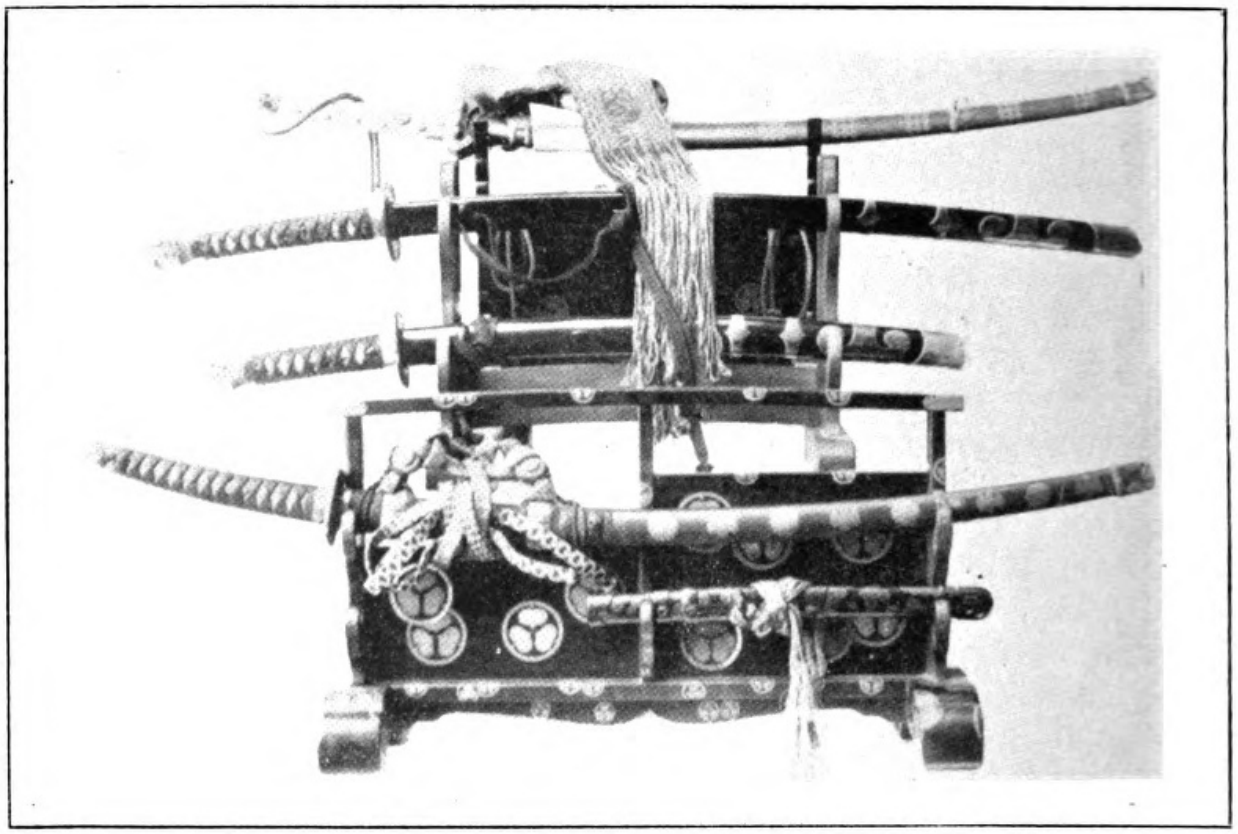

JAPANESE SWORDS

(*Imperial Museum*)

(From the top) Nobleman's dress sword. *Jintachi*, war swords, long and short. Another war sword, and *yoroitoshi*, a kind of dagger used in battle.

SWORD FURNITURE

(*Imperial Museum*)

a, b, *Soritsuno*. c, *Kojiri*. d, *Tsuba*. e, *Kashira*. f, *Fuchi*. g, *Kurigata*. h, *Kozuka*. i, j, *Menuki*. k, *Kogai*.

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SWORD FURNITURE

IT was, perhaps, the high esteem in which the sword of the *samurai* was held, that gave rise to the development of the ornamentation of the the various parts known as its furniture, the nomenclature of which varies in different kinds of swords, of which there were a number.

The two mostly under consideration are those which were worn in the girdle; the long sword, or *katana*, and the short sword, or *wakizashi*. Peculiar to the latter are two small instruments inserted in its scabbard on opposite sides; a knife called *kozuka*, and blunt companion piece, *kogai*, which served as a hair pin, but in time of war was put to the use of identifying its owner as the victor over a slain adversary into whose head he should thrust it. Also belonging to the *wakizashi* is the *soritsuno*, an attachment to prevent its slipping in the girdle.

Both of these swords have the guard, *tsuba*, a ring above the guard called *fuchi*, the cap, *kashira*, and a pair of *menuki* under the frapping of the kilt, which ensure a better grasp, all of which are ornamented. There are two other articles that complete the furniture, which may be mentioned, but they were not decorated; a plate, the *seppa*, and another small piece just below it, called the *habaki*.

The earliest examples of swords in Japan were taken from her dolmens, and show straight blades with wooden hilts and scabbards capped and banded with copper, bronze or iron, their history evidently going back several centuries before the Christian era.

Sword hilts were often made of oak, but the magnolia hypolenca, or *honoki*, was the favorite wood. The length of the hilt varied according to the size of the sword, from eight inches to one foot and several inches, its width being about two inches. At first it was wound with arrow root vine to afford a good grasp, then *menuki* made of whale bone were used, and later these were made of metal and became ornamental.

The *fuchi* was once made of horn and iron bound with metal thread, but owing to the horn cracking and the iron rusting, *shakudo*, a Japanese alloy, took their place. The guards used upon early swords were iron, usually pierced, and not unlike the type used down to the present century, when the feudal system was abolished.

The covering of the hilt came to be made of shark skin, the idea coming from China, at first being used only upon nobles' swords for ceremonial use, but afterwards became universal, which fashion has continued to the present day. The part used is taken from the shark's mouth because of its small grained but rough surface, which affords a firm hold upon the weapon.

The zenith of metal work in Japan was reached by the makers of sword furniture, the earliest masters in which belonged to the Miyochin family, and later ones to the Goto family, the first of which was Yujo Goto, of Kyoto (1460), and it has been said that he invented the relief carving for which he became so famous.

Three of the pieces which received ornamentation were considered essential, the guard, the ring and the cap; while the others were useful but decorative, the *kozuka*, the *kogai* and the *menuki*; and these latter received far more careful attention from the Goto masters, the first of which worked exclusively upon

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SWORD FURNITURE

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such objects.

Several mixtures and alloys were used in making sword mountings, the form and color of which was iron; but the most esteemed workers manipulated it as a painter does his pigments, in obtaining variety of tone and tint; and with the red iron and copper and silver or gold, mixed in various ways, obtained in color and fineness the beauty of the petal being successfully imitated. In an intense bluish green we find the alloy of three parts copper, one part silver, and a wonderful, rich mulberry purple. The Japanese name of this kind of decoration is *shaku-do*, an alloy of three parts copper, one part silver, and three parts gold, not in use until the tenth century; and *shibu-ichi*, usually one part silver to three parts copper, but many other variations have been used, for which there are distinguishing names, such as *san-ichi-gin*, with one part silver and two of copper, but the best is said to be that having six parts of silver to ten of copper.

The compound of these two alloys, though a difficult achievement, was accomplished by *shaku*, a great master of the metals, of which was a *shibu-ichi* of dark color.

Gold and silver were used but sparingly; that is, they were usually employed for the decorative features only, the ground metals being iron, copper and the two alloys referred to, which after their invention were more used than iron or copper. Very few guards were made of gold, though sometimes the cord or one of the cap pegs were plated with gold. Solid gold guards are found only upon the silver dagger used by the samurai, and the elaborate ones were made especially for them and were never used upon a ceremonial sword. Pure gold was used, however, for mak-

ing *menuki*, and for ornament.

Very careful attention was paid to the selection of a beautiful patina, and after the seventeenth century, exquisite *satin* effects were obtained that greatly enhanced the beauty of the object. But the process used by the old masters was held secret, each family having its particular method. But that used by another corporation, producing almost the same result, is on public record.

Nunome-zogan is a mode of decoration much used in early times, for which gold, silver and brass were employed. *Hakuja-zogan* was called *sayuu*. There were several methods of one, the same as that employed by the Chinese, by grooving, or cutting the surface, known as true inlaying, or *kon-zogan*; another, by chiseling the design, usually a sort of diaper pattern, is called *mumme-zogan*, because of its likeness to linen meal. Then there was hair-line inlaying, *kebori-zogan*, inserted inlaying, *kirikomi-zogan*, and so-called ink inlaying, or *sumi-zogan*. All these were used with marked success by various artists, some winning special distinction for their work in a particular kind, as the Nagayoshi family, of Kaga, famous for groove inlaying, Ilesono Masamori, noted for hair-line inlaying, and Ito Kiyozaemon, Shudohei (1700) and Kusakabe Kiyosada (1790) celebrated for *sumi-zogan*.

Other forms of decoration used upon sword furniture may be spoken of under the general name of chiseling, and the Japanese terms for its numerous forms are *sukashi-bori* and *uki-mi-bori*, being high modelling and low relief; *kebori* and *aibori* incised work, or more properly speaking, engraving, of which the former, pictorial engraving, reached a perfection that has called forth the world's admiration; the latter was hair-line chiseling. Another style once great-

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such objects.

Several mixtures and alloys were used in making sword mounts, the foundation of which was iron; but the master metal workers manipulated it as a painter does his pigments, in obtaining variety of tone and tint; and with the admixture of copper and silver, or gold, marvelous effects were obtained in color and finish, the beauty of the patina being unexcelled. From an intense black there were shades of violet, blue and brown, exquisite tones of grey, yellow and green and a wonderful, rich mahogany.

The Japanese names of the chief of the alloys are *shakudo*, an alloy of three per cent. gold and ninety-seven of copper, not in use until the tenth century; and *shibuichi*, usually one part silver to three parts copper, but many other variations have been used, for which there are distinguishing names, such as *sambo-gin*, with one part silver and two of copper, but the best is said to be that having six parts of silver to ten of copper.

The compounding of these two alloys, though a difficult achievement, was accomplished by Soyo, a great master, the result of which was a *shibuichi* of a dark color.

Gold and silver were used but sparingly; that is, they were usually employed for the decorative features only, the ground metals being iron, copper and the two alloys referred to, which after their invention were more used than iron or copper. Very few guards were made of gold, though sometimes the copper ones of the early period were plated with gold. Solid gold guards are found only upon the short dagger used by the *samurai*, and the elaborate ones treasured in some foreign collections were made especially for them and were never used upon a Japanese sword. Pure gold was used, however, for making *menuki*, and for ornament.

Very careful attention was paid to the production of a beautiful patina, and after the seventeenth century, exquisite satin surfaces were obtained that greatly enhanced the beauty of the object. But the process used by the old masters was held secret, each family having its particular method. But that used by modern experts, producing almost the same result, is on public record.

Inlaying was a mode of decoration much used in early times, for which gold, silver and brass were employed. Inlaying was called *zogan*. There were several methods; one, the same as that employed by the Chinese, by grooving narrower at the surface, known as true inlaying, or *hon-zogan*; another, by chiseling the design, usually a sort of diaper pattern, is called *nunome-zogan*, because of its likeness to linen mesh. Then there was hair-line inlaying, *kebori-zogan*, inserted inlaying, *kirikami-zogan*, and so-called ink inlaying, or *sumi-zogan*. All these were used with marked success by various artists, some winning special distinction for their work in a particular kind, as the Nagayoshi family, of Kaga, famous for groove inlaying, Hosono Masamori, noted for hair-line inlaying, and Ito Kiyoyasu, Shichibei (1700) and Kusakari Kiyosada (1790) celebrated for *sumi-zogan*.

Other forms of decoration used upon sword furniture may be spoken of under the general name of chiseling, and the Japanese terms for its numerous forms are: *atsu-*, *chiu-* and *usu-niku-bori*, being high, medium and low relief; *kata-kiri-bori* and *kebori*, incised work, or more properly speaking, engraving, of which the former, pictorial engraving, reached a perfection that has called forth the world's admiration; the latter was hair-line cutting. Another style once great-

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ly in vogue, the workers in which attained wonderful skill, was *maru-bori*, or full relief carving, in which the design was pierced through the plate, being perfect in detail on both sides; the cutting necessary for its perfection was termed *sukashi-bori*. Each of these had some celebrated master as its exponent, sometimes several.

Almost as much attention was paid to the background as to the design of the ornament, and these too had their special names among which may be mentioned *nanako*, or fish-roe ground; *ishime*, or stone pitting, and *jimigaki*, or polished. The *nanako* and *ishime* are again subdivided into several different kinds, according to the distribution of the dots or pits, and again each kind was particularly the achievement of some special artist.

Of the "Three Later Masters" of the Miyochin family, Nobuiye (1520) was the third, and his best examples show line engraving and low relief, and pierced work in some of which the ideographs of a verse of poetry are cut, and in one, a *torii*. In the guards made by Miyochin artists down to Nobuiye, the slightly rough surface is what is called *moyaski*, and is caused by the finishing process of producing the patina, the finest of which is of a mahogany color.

Though much had been done in the decoration of sword furniture previous to the time of the Goto family, under them it assumed new features and attained high developments, and it was during and after that period that the most superb work of the kind was done.

Yujo, the first of the Goto masters, died 1512, leaving many enthusiastic followers, one of whom Sojo (1620), became known as the second Goto master, succeeding whom there were many others; Joshin, 1540; Kojo, 1550; Tokujo, 1570, and Yeijo, 1660, together with the above named two, being the first six of the Goto masters, the last great expert of that family, the seventeenth representative, having passed away only in 1879.

The dragon and *shishi* were the favorite motives used by this great line of artists, especially the dragon, which at that time was given prominence in all art, and the Goto expressions and interpretations of this mythological animal seem to exhaust all imaginable forms it could possibly assume. They did, however, use many other designs. They also made a study of gold alloys, and valuable formulae have been handed down by them. So highly has the Gotos' work always been esteemed, that examples by them are counted of great value, and but recently a pair of *menuki* chiseled by a Goto master were sold for two hundred dollars.

While the Miyochin and Goto families were most prominent in the work of producing and decorating sword furniture, there were a host of others whose representatives did highly skilled work and who deserved probably an equal share of fame, among whom were the families of Umetada, Muneta, Aoki, Soami, Kuwamura, Mizuno, Kuninaga and many others.

All these had hosts of pupils besides their own descendants, swelling the list of workers in this line to an enormous length, many of the names being famous.

Yokoya Soyo, early part of seventeenth century, was noted for his work in *kata-kiri*, and Somin, his grandson, is regarded by some as Japan's greatest master in metal engraving, his floral work bearing great distinction. His work is perhaps more highly valued by Japanese connoisseurs than that by any other, and few examples have passed into foreign collections.

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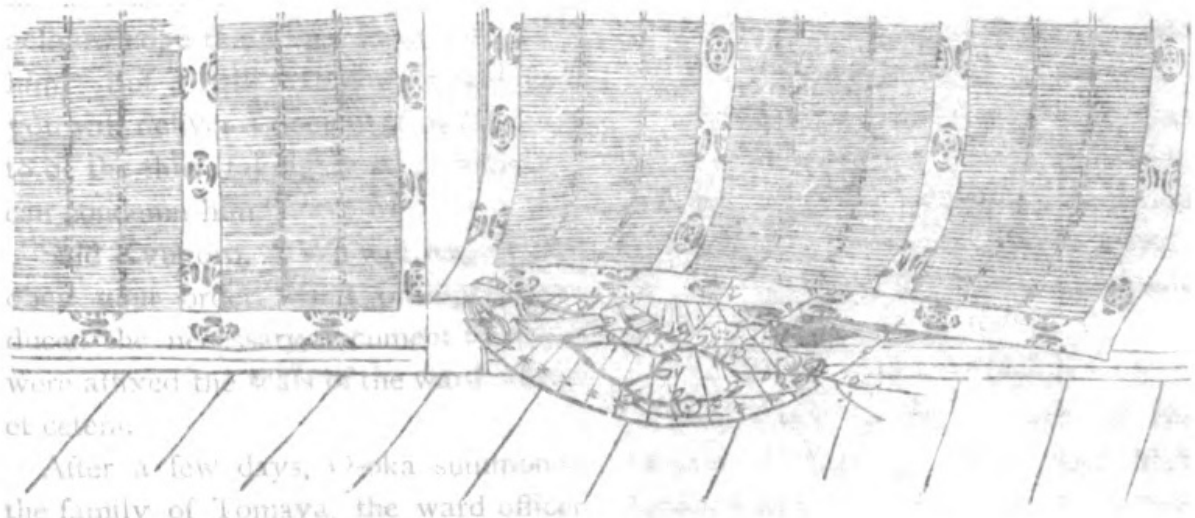
Many other artists of note contributed to the progress and development of the decorative work or sword furnishings during the seventeenth century, the pierced work in full relief found on the guards of this period, being its most distinguishing and remarkable feature, the wide range of designs furnishing opportunity to the talents of floral and conventional artists, as well as to sculptors of animals and figures.

The eighteenth century developed a line of ex ents among whom Kikkawa Shōsyōsai is famous for his carvings of chrysanthemums, Nara Yasuchika for his landscapes and Masayuma Motoyumi, one of the greatest of the great, for his wonderful Chinese mythological figures, sculptured in shakudō. At this time also several families not previously known in the work came to the front and supplied artists in sculptured sword furniture which excelled the artists in the cast designs, namely the Hamano, the Iwamoto, the Omori and the Okamoto families.

Kashiwaya Nagatsune (1750-1786), one of the most famous exponents of this class of sculpture, worked in both shakudō and shibuichi and employed a wide range of subject, which he handled with consummate skill. His work was so much appreciated that he received a title from the Court at Kyoto.

The nineteenth century was one of extraordinary activity in this line of work, the latter half furnishing the best specimens in any of which are now treasured in foreign collections. Famous among its artists are Ichijo and Nakano, of the Goto family, and Masatsune and Norotsune of the Ichijo family.



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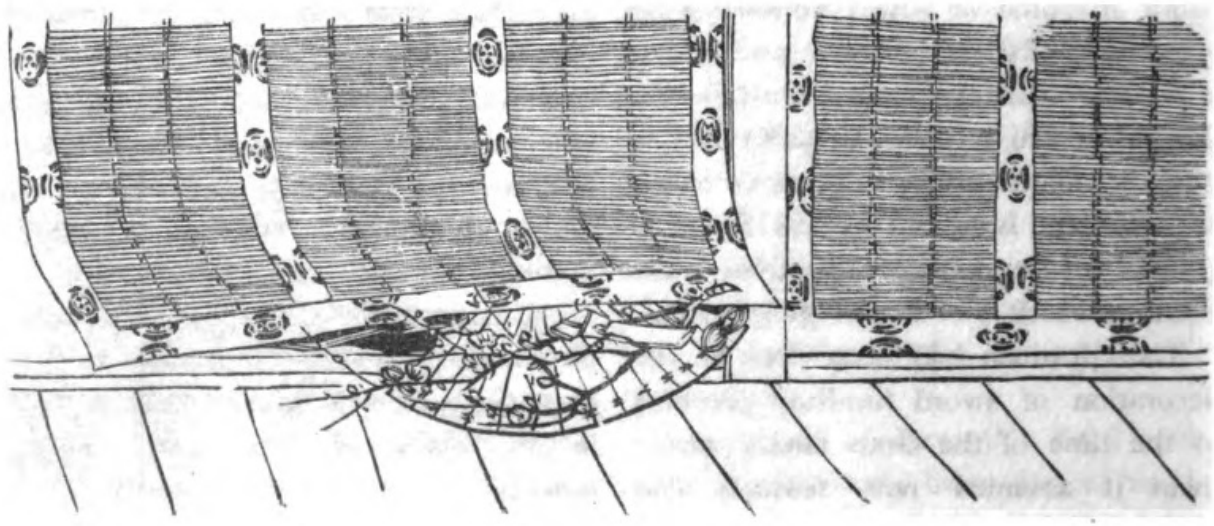

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O-OKA STORIES

THE INNOCENT MAN

A MERCHANT in Honkokucho, named Kyugoro Tomaya, missed fifty *ryo* from his shop and searched everywhere for the money, but without success. All the members of his family told him they were ignorant of it, but somehow they suspected Chusuke, the clerk, and accused him openly, abusing him severely. He stoutly denied any knowledge of the theft, but his master carried the complaint against him to the civil court. "There is no mistake about this man being the thief," said Kyugoro, "and as he confessed not the truth, I bring accusation against him."

O-oka inquired particularly into the cause of the accusation, and said, "If there is no proof that this man stole the money, although you, the master, think he is surely the thief, if he does not acknowledge the crime, I can not punish him. But I will examine him, and if you will deliver a document stating him to be the thief, taking it as a witness, I can condemn him."

Said Kyugoro, "We will respectfully obey your order," and promptly produced the necessary document to which were affixed the seals of the ward officer, et cetera.

After a few days, O-oka summoned the family of Tomaya, the ward officer and all concerned, and said, "As Chusuke, accused of stealing the money which Kyugoro, the master of Tomaya, lost on a previous day, refuses to admit his guilt even upon being tortured, I condemn him upon the testimony in the document presented by Kyugoro. So understand!" The complainants expressed their satisfaction and thanks, and withdrew from the court.

After many days had passed, Kyugoro, the ward officer and the others were again summoned before O-oka who said, "I recently had put to death one Chusuke whom you solemnly accused as a thief; but now another man confesses to have stolen the fifty *ryo* from Tomaya's shop, and since you caused an innocent man to be punished, you must now pay the penalty with your own heads, and obey the law of the court of justice."

Trembling and white with terror they prostrated themselves weeping and pleading repentance that they had brought an unjust accusation.

"I feel pity for you," said O-oka, "and on condition that you pay a large sum of money, I shall cause Chusuke to revive and return him to you, instead of sending you to the executioner."

Hearing this, all rejoiced greatly, and thanked O-oka gratefully.

"Now here is Chusuke, and since he suffered for a crime of which he was innocent, you are ordered to give him as much money as it will take to provide for him comfortably during his whole life."

FOR THE SHOGUN

O-oka was paying a visit to the *Shogun* Yoshimune, when that high dignitary said to him, "You are a wise man, of whom there are but few to-day, and I have always admired the decisions you render. Can you judge a very difficult matter for me?"

O-oka respectfully replied, in self-depreciating terms, "Although I am a stupid fellow, I shall solve the problem, depending upon your authority."

"It shall be so," said the *Shogun* and he passed a petition, which he held, to

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A man named Ishmael Olendo, named Pygmy Tomaya, and fifty [illegible] for the money, but without success. [illegible] of the family told him [illegible] were ignorant of it, but somehow they suspected Ohrael, the clerk, and reported him openly, causing him severe [illegible]. He stoutly denied any knowledge [illegible], but his protest carried the [illegible] against him to the civil court.

[illegible] is no mistake about this man [illegible] the thief," said Kyngoro, "and as he confessed not the truth, I bring [illegible] action against him."

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After [illegible] the [illegible] the ward officer and [illegible] were again summoned before O-oka, who said, "I regret [illegible] put to such [illegible] on you on [illegible] but now an [illegible] confesses to have stolen the fifty ryo from Tomaya's shop, and since you proved an innocent man to be punished, you must now pay a penalty with your own hands, and obey the law of the court of justice."

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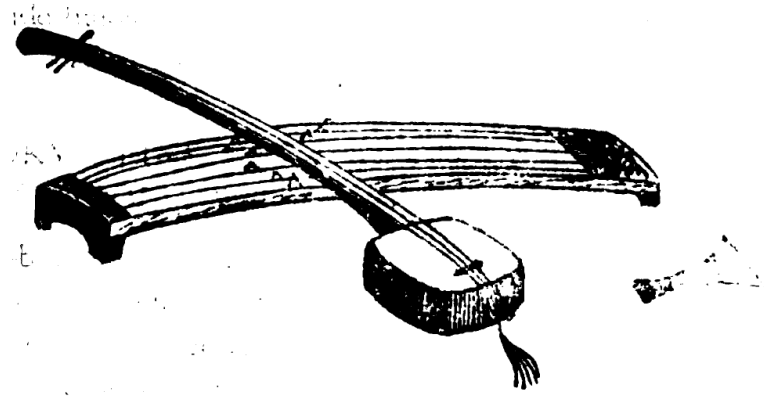

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O-oka, who examined it carefully and saw that it was a matter which he could not pronounce upon at once, but said, "I shall decide the matter before your eyes."

At his immediate answer the *Shogun* smiled and asked, "Let this be the court; I am a plaintiff, Okubo a defendant; try the case at once."

"I shall respectfully obey your orders," replied O-oka, "but I humbly beg your pardon to offer that you, the petitioner, must sit on the lower seat, and I, the judge, on the upper, or how shall I exercise my office?"

"Your word is reasonable," said the *Shogun* "you shall sit on the upper seat, and I on the lower." And accordingly they changed places.

The judge now looked at the petition and demanded, "What man are you who make such a difficult suit?" And when he looked at the *Shogun*, who made no reply, but put his hands upon his knees, he reprimanded in a loud voice, "When you are in the court of the Empire, why are you putting your hands on your knees? You are an audacious fellow! Put your hands down at once." And the *Shogun* complied.

"What person are you?" Asked the judge.

"I am a citizen of Yedo."

"But what is your name, and why did you not write it upon the petition? Tell me your name." Yoshimune was somewhat embarassed, but O-oka persisted, "Tell me your name at once."

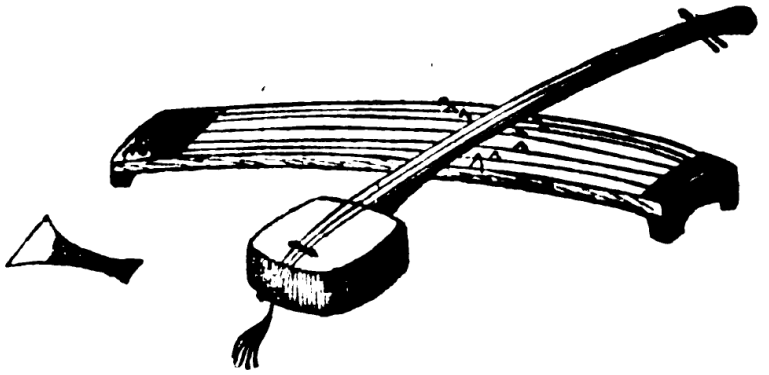
"It is called Yedoya," said the *Shogun*.

"That is a house name," called the judge severely, "what is your real name?" The *Shogun* faltered in announcing his true name. Then said the judge, "It is unbecoming that being only a citizen, you are wearing a coat which bears the *Shogun's* family crest, and clothing made of fine silk. Although I ought to imprison you, to-day I will allow you to withdraw, and will summon you again on a future day." And he immediately left his high seat, and bowed humbly before his lord saying, "I am full of fear."

"You have not judged my suit," said the *Shogun*, "but have said other things. What is the reason?"

O-oka replied humbly, "Often have I met with just such difficult cases, and not being able to judge them forthwith, made observations upon the plaintiff's defects, as I have remarked upon your name, coat, et cetera, allowing myself time to carefully weigh the real matter in question."

The *Shogun* was pleased and said, "You are a man of great wisdom, and even Fujitsuna Aoto, in the olden times, was inferior to you."



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FROM THE JAPANESE PRESS

GRAVEYARDS IN TOKYO

THE question of graveyards within the limits of Tokyo city is beginning to attract much attention. In the year of 1903 it was determined that the removal of all cemeteries outside the lines of the city should be encouraged, the method of encouragement being to present to the various temples the fee-simple of the land where the city graveyards originally stood. It was estimated that the selling-price of the land thus obtained would much more than suffice for the purpose of the corresponding area of cheap land in the rural districts and for the removal of the temples and graveyards hither. Fifteen hundred cemeteries were in question, and the area from which cemeteries have been removed during the past seven years aggregates 20,000 *tsubo*. There remains, however, a total area of 280,000 *tsubo*, and it is calculated that to remove all these cemeteries and the attached temples would cost eight million *yen*. On the other hand the sites thus made available within the city would be worth fourteen million *yen* at the moderate estimate of fifty *yen* per *tsubo*. The Tokyo municipality is anxious to see this work accomplished before the fiftieth year of Meiji (1917), and there is talk of establishing a special system of finance to provide funds.

The "Japan Mail."

THE TOKYO FINE ART SCHOOL

The school-building of the Tokyo Fine Art School in Uyeno Park which was destroyed by fire recently will be reconstructed at a cost of 120,000 *yen*.

JAPANESE ABROAD

According to investigations made by the Foreign Department at the end of 1909, the total number of Japanese subjects residing in foreign countries was 278,676, men being 199,413 and women 79,263. First stand in the list was Honolulu with 65,760 Japanese people, next Kwantung with 55,487 and then the United States of America with the figure of 53,361.

THE UYENO LIBRARY

According to official returns the Imperial Library in Uyeno had 18,704 visitors last month, and the number of books lent out was 85,914.

FOREIGN TOURISTS TO JAPAN

The total number of foreign tourists who visited Japan during last year was 17,283, showing an increase of 260 as compared with those of the year before last. There were 5,730 Chinese, 3,870 Americans and 3,161 Englishmen.

The Yorozu Chōhō.

ARMY STATISTICS

A pamphlet recently issued by the War Office contains interesting information on the result obtained last year in regard to the conscription of new recruits. According to the statistics given in the pamphlet, the total number of youths of conscript age last year aggregated 551,924, showing a decrease of 17,373 as compared with the preceding year. Of this number the postponement of enlistment was granted to 684 (showing an increase of 61 over the figure for the preceding year) for the reason of "dif-

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The "Japan Mail."

THE TOKYO IMPERIAL ART SCHOOL

The school-building of the Tokyo Fine Art School in Ueno Park which was destroyed by fire recently will be reconstructed at a cost of 150,000 *yen*.

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ficulty in living"; to 83,560 showing an increase of 1,058 in course of their studies in public and private schools; to 35,538 (showing an increase of 2,203) residing in foreign countries; to 20,758 (showing a decrease of 1,183) for the reason of disappearance, and in course of trial in Criminal Courts; to 6 (showing an increase of 202) for their serving terms of imprisonment, and to 8,283 (showing a decrease of 34%) for sickness and some other reasons. Thus the conscripts who came up for physical examination altogether numbered 189,432. Out of every 1,000 about 703 were passed, as A and B classes of the physical standard, the rest being put to C or lower classes.

Out of 43,000 conscripts who came up for physical examination 7,911 were found suffering from an eye disease (known as trachoma) while the patients with venereal diseases numbered 11,513. With regard to height, those standing over 5 feet and 3 inches numbered some 323 out of every 1,000, showing an increase of about 9 as compared with the figure for the preceding year. The educational qualifications of the conscripts have shown great development of late, but there were about 43 in every 1,000 who are ignorant of the three r's. The attempted evasion of conscript duties is most conspicuous amongst those who have received higher education. The non-attendants at the conscription examination with good reasons numbered about 2,000 last year, showing an increase of 41% as compared with the

[illegible] year. Contrary to the above [illegible] the number of those [illegible] for enlistment showed a [illegible] increase. These volunteers numbered 3,417 of whom 2,227 were enlisted, showing an increase of 460 over the figure recorded for the preceding year. [illegible]

IMPERIAL DECORATIONS

Mr. J. Russell Kennedy, of the Associated Press who was recently decorated by the Emperor with the Third Class order of the Sacred Mirror, has another mark of appreciation shown him for his fair and impartial work as the representative of one of the greatest news agencies of the world. His Japanese colleagues, among the Seiyu-yoyu, (the Press Association of Japan), voiced a resolution in honor of his decoration. Mr. Kennedy, replying, spoke touching his good work in cultivating better understanding between Japan and the United States.

The address is naturally an autobiographical sketch of the splendid position in which his services are held by the Court and the Government.

So far, there have been only three foreign journalists here who have been honored with so high a decoration as the Third Class [illegible] with, namely: Captain Brinkley, of the Japan Mail; Mr. Goodsell, of the New York Herald, who was here immediately after the China War, and Mr. J. R. Kennedy, of the Associated Press.

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ficulty in living"; to 83,602 (showing an increase of 1,208) in course of their studies in public and private schools; to 35,538 (showing an increase of 2,263) residing in foreign countries; to 26,678 (showing a decrease of 1,183) for the reason of disappearance, and in course of trial in Criminal Courts; to 696 (showing an increase of 262) for their serving terms of imprisonment, and to 8,383 (showing a decrease of 348) for sickness and some other reasons. Thus the conscripts who came up for physical examination altogether numbered 436,-343. Out of every 1,000 about 703 were passed, as *A* and *B* classes of the physical standard, the rest being put to *C* or lower classes.

Out of 43,000 conscripts who came up for physical examination 7,941 were found suffering from an eye disease (known as trachome) while the patients with venereal diseases numbered 11,593. With regard to height, those standing over 5 feet and 3 inches numbered some 323 out of every 1,000, showing an increase of about 9 as compared with the figure for the preceding year. The educational qualifications of the conscripts have shown great development of late, but there were about 43 in every 1,000 who are ignorant of the there r's. The attempted evasion of conscript duties is most conspicuous amongst those who have received higher education. The non-attendants at the conscription examination with good reasons numbered about 2,000 last year, showing an increase of 416 as compared with the preceding year. Contrary to the above phenomenon, the number of those volunteering for enlistment showed a steady increase. These volunteers numbered 3,437 (of whom 2,227 were enlisted), showing an increase of 466 over the figure recorded for the preceding year. *The "Japan Mail."*

IMPERIAL DECORATION

Mr. J. Russell Kennedy, of the Associated Press who was recently decorated by the Emperor with the Third Class order of the Sacred Mirror, has another mark of appreciation shown him for his fair and impartial work as the representative of one of the greatest news agencies of the world. His Japanese colleagues composing the *Shunjukai*, (the Press Association of the city), voted a resolution in form of a brief address to Mr. Kennedy highly appreciating his good work in cultivating better understanding between Japan and the United States.

The address is practically an endorsement by his colleague of the appreciation in which his services are held by the Court and the Government.

So far, there have been only three foreign journalists here who have been honored with so high class a decoration as the Third Class to begin with, namely: Captain Brinkley, of the *Japan Mail;* Mr. Cockerill, of the New York Herald, who was here immediately after the China War, and Mr. J. R. Konnedy, of the Associated Press.

The Tokyo Nichi Nichi.

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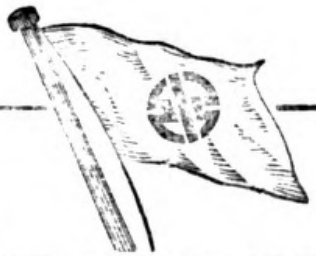

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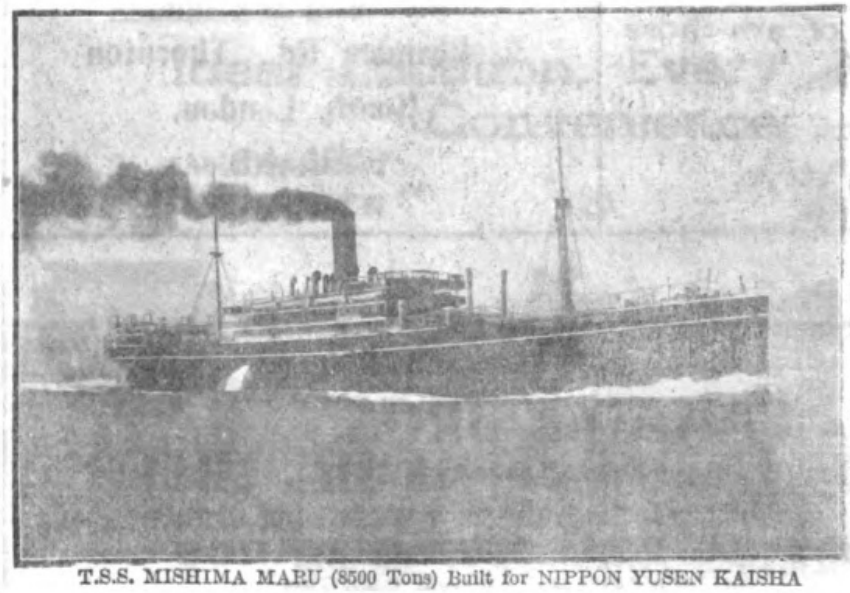

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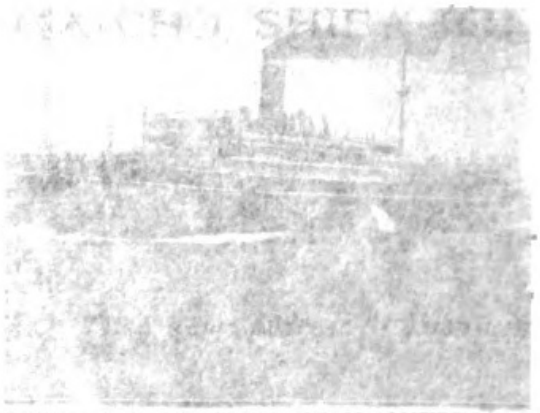

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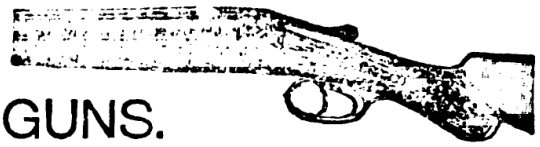

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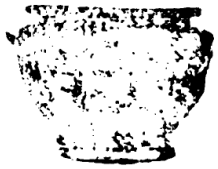

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質纖維にして、天然絹絲なることを知り得べし。

人造絹絲の染色法　人造絹絲が法品として初めて市場に現はれたる當時は之が染色法は甚不完全にして、色相の平を缺きたるのみならず大に絲質を損傷せり、人造絹絲の染色は天然絹絲の夫れに比し甚困難にして、染色浴槽の温度若し過度に失せんか直に破壞的作用を受けて強力を著しく失ひ其の重力すら支持する能はざるに至る、尙各種人造絹絲は各特性を有するを以て、同一の狀態又は染料を以て處理する能はず、從來人造絹絲は染色に關する幾多の試驗成績發表せられたれども、臨機の處置を要し之にのみ信賴し難き場合尠なからず、されば之が染色を完全になさんとせば先づ幾多の經驗を要す。

人造絹絲の染色に用ひらるゝ色素は次の三者なりとす。

(イ)「ダアイアミン」或は直接色素

(ロ)鹽基性色素

(ハ)硫黄質色素

以上三者の何れに依るも加熱の際は間接蒸氣を以てするを可とし、直接蒸氣により間歇的加熱をなさば色相の不揃を來すのみならず種々なる弊害を釀生し易し、尙人造絹絲の染色の際は少量宛漬浸するを要し、天然絹絲の如く多量をなすは甚危險なり、往々色素を投入する際の不注意よりして、染料の不溶解の粉末浮遊して絹絲に班點を生することあり、是れ染料は各其溶解の度を異にするが爲めにして、之等は濾過によりて避くるを得べし。尙其他注意深く取扱ふと否とは直ちに染色上の結果に現れ來るや勿論なりとす。

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人造絹絲論

人造絹絲（ベンベルグ）は　酢酸の絹絲

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柄なり。今や各國商工業者の方針は、自國の原料は自國に於て製造加工し、自國の商人及船舶に依りて直に消費者に提供せんとする所謂商工業的帝國主義とも稱すべき傾向なるは更めて云ふを須ひず、然るに現下に於ける原料銅の輸出は恰敵人に糧を與ふるの有樣にて、一般商工界の國際的競爭の方策に添はざるや明かなり、されば本邦製銅業者は最近獨逸諸工場に於けるが如く營業及研究に用意周到なる組織を用ひ、輸出原料銅を利用して悉く製造加工するに努め尚足らざるに至らば進んでは原料を海外に仰ぎ、以て東洋各市場を我勢力範圍に移すと同時に、此種製品の輸入を杜絶するの工夫に出でざるべからず、之を本邦紡績業の成功等に鑒れば原料を多く邦內に有するもの更に一段容易なるものなくんばあらざる也。

人造絹絲に就て

人造絹絲の特點　として擧ぐべきは價格の天然絹絲に比し遙に低廉なると、甚美なる獨特の光澤を有すとにありて、一時的裝飾用としての組物類、又は「りぼん」類には最も適し、此れ等の方面には天然絹絲を使用するよりも寧人造絹絲大に勝れり。

人造絹絲の鑑識　人造絹絲を天然絹絲と區別する最完全なる方法は顯微鏡檢査にして、天然絹絲は平滑にして圓筒形纖維、護謨質を以て相固着すと雖、人造絹絲は表面不規則にして原料塊たりし時、器械的操作を受けたる證として數多の溝渠あり、且撚れ橫斷面は數多の氣泡を存するを視るべし。尙化學的鑑識は淸淨なる且乾きたる試驗器中に供試品の少許を入れ、「アルコホールランプ」にて加熱し、之より昇騰する蒸氣中に靑色試驗紙を入れ、若し赤變せば酸類を含有するの證にして人造絹絲なるを知り得べく、若し角を燒けるが如き臭氣を發散せば是れ動物

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れば直徑は著しく增加し、高さは却て減少したるを見る。

二、熔銅用反射爐は、一般に其容積の大なるものを用ふる傾向にして、其最大なるものを使用せるは米國「クロノム」工場なり。同工場處用の反射爐は、一回の裝入銅二百米噸のものを使用せり、而して其他の「マルチブル」式分銅工場も漸次同大のものに改造せられつゝあり、

三、電氣分銅に關する方法として「マルチブル」式と「セーリース」式との比較優劣に付ては專門學者間に議論あれども原料の品質及地方の事情により採擇すべきなり。

第四　歐米貿易上本邦銅業者の採るべき方針竝に要訣

本邦に於ける產銅額は生產に對する新鑛脈の開掘其他の原因に依り比年產出額の增加を示し、內地消費額の增加せるにも拘はらず、海外輸出額も自然に增加しつゝあるが如し。又淸國其他東洋市場の原料銅需用が減少すれば歐米への輸出は其價格の如何に拘はらず增加するは必然の趨勢なりと言はざるべからず。然るに歐米諸國の銅製品業を見るに却て東洋市場を目的とする特種品の製作に從事するもの少からず、英國バーミンガム諸製銅工場其他に於ける東洋向黃銅板製作の如き其一例にして、獨逸に於ける銅管、銅棒、眞鍮管、眞鍮棒の如き東洋市場に於ける需用は決して鮮少なりと云ふべからず、我國の如きも現に銅管及眞鍮管の輸入年々巨額に上り居るが如き有樣なるを以て、歐米銅工業者は我國より原料を買受け、商人仲介業者の利潤及遠洋輸送の運賃保險料を支拂ひ、更に歐米に於ける不廉なる勞銀及監督費を掛けて出來上りたる同製品が、再我國に逆送せられ、或は其他の東洋市場に於て我國製品を壓倒しつゝあり。斯の如きは適切に我製銅業の幼稚なるを證明するものにして、天與の利福を眼前に失ひつゝあるの狀は、邦家の爲め誠に痛心すべき事

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ール」は一部床下に在りて全体が高からざる様据付けらるゝが故、薄板の場合には裝入側の職工も箸を出して他の側と協力し板を引取り居れるを見たり、

銅板の原料は尺五寸角若しくは二尺角厚さ四五寸のものを平型にて鑄造し、之を赤熱し横及縦に展延し中途一度「スケール」を削り取り後赤熱と展延とを續け四尺角の板として輸出せらる、其厚さは平方呎二十封度、二十一封度、二十二封度より三十封度迄東洋各地よりの注文多しと云ふ。

瀘鑵車「ファイヤーボックス」用大銅板の製作は、水冷せる銅製の底と鑄鐵の枠より成る平型を以て正方形に鑄造せる厚さ七八寸、重量約一噸半のものより「レヴァーシング、ロール」にて赤熱の儘厚さ約二吋の板となし電氣「クレーン」を用ひて水に入れ冷却し壓搾氣鑿にて「スケール」を削り取り、再度赤熱の儘展延し厚さ五六分の板となして後蒸瀘槌を用ひ擊ちて所要の形となすなり、上記「ロール」には「テーロール、ファレー」工場のもの最多く用ひられ居れり。

第三　製銅に關する電氣工業に於て本邦に應用すべき技術上の要點

電氣分銅事業に關する技術は常に公刊せられ、本邦同業者に於ても常に其應用に腐心せらるゝの結果、特に改めて報告すべき顯著なる事項なしと雖、今二三の點を記述して未だ詳細知られざる處を補はんとす。

一、電氣分銅の原料たる「アノード」を製煉用「コンヴァーター」より直接鑄造しつゝあるは、米國「グレードツオールス」工場のみなれども、適當なる方法の下に於て本邦に應用し能はざるにあらず、同工場は竪形「コンヴァーター」を用ふるを以て有名にして其形狀は幾度か改良せられ、現時は主として次の如き形のものを使用せり。

(1)9″×8″×13″　(2)12″×10″×13″　(3)12″×12″×13″

(1)及び(2)は楕圓形にして(3)は圓形のものなり是等を從來同工場が使用したる7″×7″×14″形のものに比較す

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し、且微細の點に於て種々の差あるのみにして大体に於て同一原理に基くものなれば、之が詳細を省略して同機特許明細書の公刊物に讓らんとす、是等の方法による「ロール」にて製造せる管は水壓仕上機若くは「ドローベンチ」を用ひて製管の仕上をなすなり。

「エルモアー」式電氣分銅製管法は、獨逸「シュラーデルン」、英國「ヨークシャイヤー」等にて之を視察したるも其製造方法は決して複雜のものにあらず、聽て之を本邦に實行するは甚だしき困難を感せざるべしと雖、其最成功せる獨逸工場に於ても直徑六寸以下の銅管は「ロール」式によるを利とするの實況にして、大なる銅管及び製鐵用「ロール」の複銅の如き特種品に限らるゝを以て其販路狹少、本邦にては工場の經營困難なるべし、本式の製造費は百「キログラム」に對し約二十二馬克なりと云ふ、

東洋向黃銅板及銅板の製作、主として英國にて製出せらるゝものにしてバーミンガム「ムレッ」工場及スワンシー「キリヤム、フオスター」工場にて視察せる處を略述せんに、黃銅の如きは總て容量約千斤の反射爐を用ひ、先つ銅を鎔解し充分還元作用を施せる後古黃銅を加へ爐の前に置かれたる「レードル」中に豫め熱したる亞鉛を容れ置き、之に右反射爐より鎔銅を流し出し、平型板「モールス」に汲み其表面に浮べる酸化物を掻き去りて冷却し厚さ約一吋の板を鑄造し、之を原料とす、此原料は更に反射爐に入れて燒鈍し、其熱し過ぎたるものは「ロール」の前面迄持ち來り「明ルミ」の消ゆる迄冷し、直に三回展延し長さ約三四倍となるや四尺程に切斷し、更に之を橫に展延して約四尺角の薄板を作り更に「スリッター」にて一定の幅及長さに切斷し、燒鈍酸洗し回轉「ブラシ」にて表面を洗ひ乾燥し所謂印度行黃銅と爲す。

右「ロール」は直徑約二尺のものにして上段「ロール」の中心位迄の高さに「ロール、ハウシング」に取付けたる受けあり、其端に小「ローラー」を具へ「ロール」を通過し來る板を箸にて受けて送り戻すに「ロ

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一所に合するも遠く半だに及ばざる程の大仕掛にして仕上り經費の如きも極めて低廉なり。例へば一定成分を有する九七物乃至九九物一ヶ月處理斤量五十噸以上に對する分銅費は減失量の代價を合せて、二千封度に付き金十五弗位にして、更に數量を增加するものに對しては多少經費を減ずるが如し、彼一ヶ月常に千萬斤餘に上る「アナコンダ」產銅に對しては反射爐製「アノード」受渡にて分銅費一米噸に付き金十弗にて長期契約せられたりと云ふ、而して歐洲に於ける米國電氣銅の聲譽は我國電氣銅の及ばざる所にして之れ一は數量の大差あるによるべしと雖常に遜色あるを免れざるが如し。

歐洲諸國は西班牙を除くの外皆自國の產銅を以て需要を滿たすに足らず、悉く原料銅を米國其他の海外に仰ぐものなれば、分銅其他の銅業の規模に付て多く見るべきものなしと雖、銅製品工業に付ては規模の壯大實に驚嘆すべきものあり、即電線、「ケーブル」線、銅板、銅管、銅捧等の製造は顯著なる發達を示せり、之が爲め英獨兩國に於ける國內消費原料銅は約二十萬噸に達し銅製品輸出額は九萬五千餘噸に達したるを以ても其事業の一斑を推知するに足らん。

第二　銅及眞鍮管其他銅製品の製造狀況

一、銅管製作には英國式「マンチスマン」式、「スチフエルニコルソン式、」「エルモーア」式等の方法あれども現今最普通に用ひられ且經濟上有利なりとせらるゝは、「マンチスマン」式にして、共に同方向に回轉せる二ツの「ロール」を筋違に置き原料たる棹銅を「ロール」の軸の方向より差入るれば棹銅は「ロール」に接して回轉さるゝと同時に左に進むに隨ひ漸次に「ロール」の直徑增し圓周速力增加するが爲め棹銅の表面次第々々に撚り延され「ソリッド」より管が出來上る仕組なり。

「スチーフエル、ニコルソン」式銅管荒引機は、「マンチスマン」式の改良法にして「ロール」の形を異に

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有すること少き礦石より乾式製煉により得たる銅を其型に鑄造して市場に出され居るものにして、現今にては最早やB.S.は方法の名にてはあらざるなり。英國にては常に電氣銅に比し多少高價に賣買せらる、是れ眞鍮製造用として電氣銅の純粹に過ぐるものに優れりと稱せらるゝによると云ふ、されど英國以外には彼の「レーキ」銅の高價を除くの外、斯の如き例を聞かざりし、尤銅板其他の粗斷力を增加するに、或分量沃砒素を含有するを利益とするは一般に認められたる事なれども、斯の如き特種の場合を除きては電氣銅の需用は減せざるべく、隨て其副產物たる金銀の採取と相俟て、電氣分銅業は依然として盛況を持續するは明なり。

現今世界に於ける主要電氣分銅工場は二十有數ヶ所にして、其大多數は「マルチプル」式を用ひ「セーリース」式を用ふるものは本邦日*工場を合せて僅に三ヶ所あるのみ、其數の上に於ては全體の八分の一を越へすと雖其製出量に於ては「セーリース」式電氣銅は世界全電氣銅の三分の一に上るべし。

今兩式の優劣に付ては、經濟上及技術上共に專門學者間に頗議論ある所にして、容易に決せざる所なるが、兩式の優劣は原料銅の品位にして或る一定性質を有する以上は、金利勞銀及職工の技能等の地方的情況に依て決定すべきものにして、方法に對する經濟上及技術上の根本的優劣を一般的に決することを得ざるに一致せるが如し。現に米國大西洋海岸地方に於ける「バルチモアー」、「ニコルス」兩會社の如き斯業の競爭激甚なる間に介在して十數年の久しき、「セーリス」式を用ひて常に擴張を行ひ社運益々隆々たるを見ても其一端を知るべきなり。

米國に於ける分銅業は、石炭代價の低廉なるに併せ處理數量の巨大なるとに依り、歐洲分銅業の遠く及ざる所にして、現に最近に至る迄我國輸出粗銅にして苟も分銅せらるゝものは、殆全部米國に送らるゝとも云ふべき狀況なりき、同國に於ける主なる同工場の規模は何れも我國に於ける全分銅工場を

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ジヤパン、マガジーン
第一巻
第十二號

歐米製銅事業の一般

第一　歐米諸國に於ける製銅事業の一般狀況

近時世界の產銅額は、其需要額に比して著しく超過し兩三年以來の世界的不景氣と相俟て價格の暴落を來し、今尙依然として沈滯の狀況を脫せず、爲めに昨年以來歐米主要產銅業者の間に、生產制限に關する協定成立すべきやの風說稍盛なりしが、斯る合同若くは協約成立の効果如何等の難問題は暫らく別問題とするも從來產銅費節減の方策として積極的に產出量の增加を計り、仕上り單位の低廉を來せるは延て大規模の貧鑛處理となり、米國チバダ及びユタ地方露天堀新鑛山の盛況を視るに至れり。而して其製產費は、現今の低價を以てするも大なる利益を擧げつゝあるの實況なるが故に、前記合同により一時的顯象として若くは時に何等か大需要の突起により、銅價騰貴の事なきを保せずと雖、然らざる限り俄に其回復を期待し得べきにあらざるなり。

今銅製品工業の基礎たるべき製銅事業に付きて其一斑を述べんに、現今英國に在りて鑄造せらるべき「ベストセレクテッド」銅とは、有害なる不純物を含

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明治四十四年五月二十日發行
明治四十四年五月　七日印刷

東京市麹町區內幸町一丁目三番地
發行所　ジヤパン、マガジーン社
東京市麻布區笄町百七十五番地電話新橋(二一八七)

發行兼編輯人　山下彌七郎

印刷者　東京市京橋區銀座四丁目一番地　デー、エス、スペンサー

印刷所　東京市京橋區銀座四丁目一番地　敎文館印刷所

大賣捌所　東京市麹町區內幸町一丁目三番地　ジヤパン、マガジーン社
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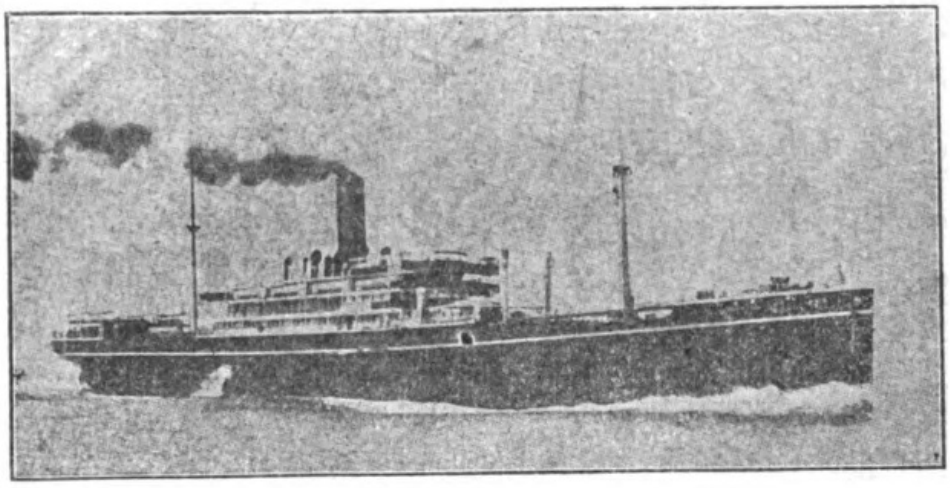

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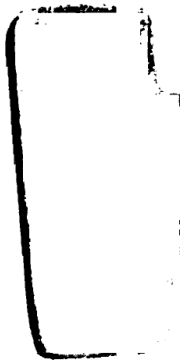

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